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Pointers for Parents

on choosing the right school

One of the most earnest responsibilities—and privileges—of parenthood is the selection of a school for your child. For the school years are long and deserve to be happy; and though they may not insure the future, they do much toward shaping it.

To choose wisely, start early. One good way to begin is by checking over the many fine schools listed in this Directory—all well known to Vogue's school staff. Visit the schools in session, if you can. Study their curriculum and equipment—and, more important, make the acquaintance of the school heads. Study your child, too, for schools that are equally good may not be equally good for your girl or boy.

There are schools that emphasize discipline, and schools that disguise discipline with a considerable amount of freedom. There are schools that include specialized training for after-school careers; and others that develop mind and character through the classics as the best preparation for coping with practical problems. There are modern schools; and traditional schools. Large schools; and small, informal ones. Splendidly equipped schools; and others that emphasize personnel above equipment. Where does your child belong?

To aid you in solving the problem, we list twenty questions compiled with the advice of leading educators. Ten of them will give you a clue to the type of information to gather about the schools before making a decision; and ten will tell you facts that headmasters or headmistresses will need to know about your child.

One last word. When you have come to a final decision, don't delay. Register early . . . not only to be sure there is room for your son or daughter . . . but to reap many advantages only possible if the school has ample time to include your child in its advance plans for the year.

QUESTIONS

Which Parents Should Ask

1. What are your methods of instruction and what are the qualifications of your faculty?
2. What equipment does your school have?
3. What has been the health record of your school during the last five years and what facilities are available in case of illness?
4. Does your school have recognized academic standing?
5. What is the record of your graduates?
6. What extra-curricular activities are encouraged among your students?
7. What is the specific purpose of your school's training?
8. What size are the classes, and what provision is made for individual guidance?
9. From what sections of the country do your students come, and what type of family do they represent?
10. What rules and regulations govern student conduct, and why were they established?

QUESTIONS

Which Parents Must Answer

1. What previous educational training has the student had?
2. What are the student's particular interests, in and out of school?
3. What has been the health record of the student during the last five years?
4. Is the student socially adjusted?
5. What are the student's plans or ambitions for the future?
6. Is this school the choice of the parent or the student?
7. Is the student a responsible person?
8. Will the student's parents or guardians co-operate fully in matters of study, discipline, and in the promotion of the student's best interests?
9. What has been the student's background? Give as complete a description as possible of the pupil's home environment.
10. What aroused your interest in this particular school?

FOR IMPARTIAL ADVICE OR
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420 LEXINGTON AVENUE, NEW YORK

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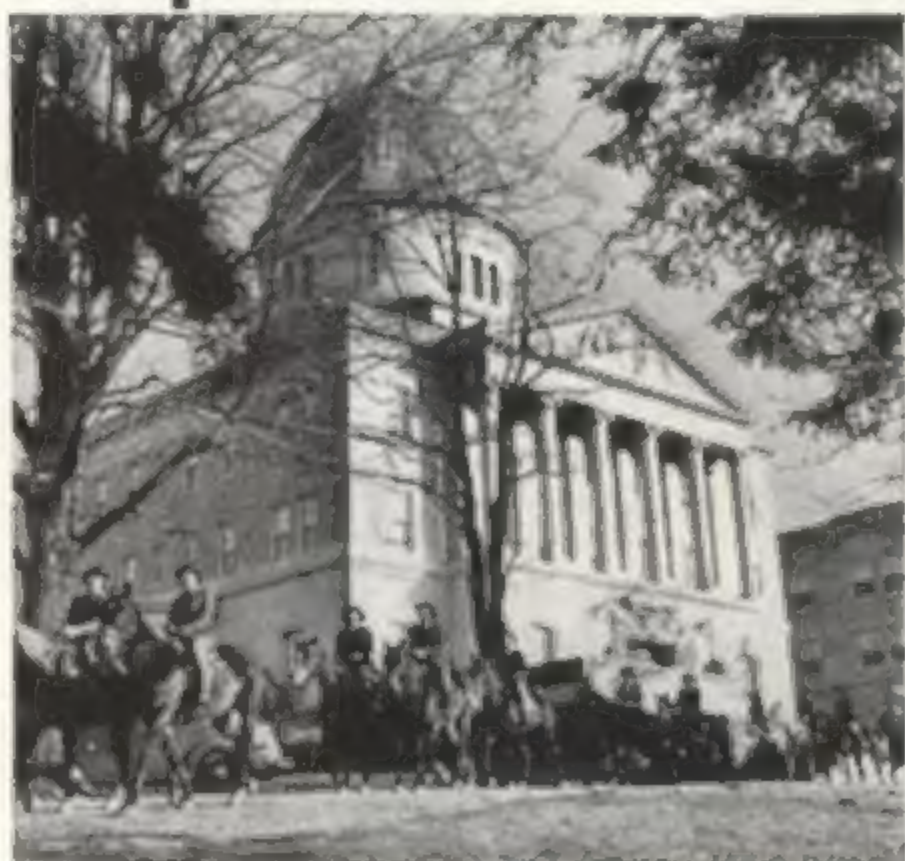
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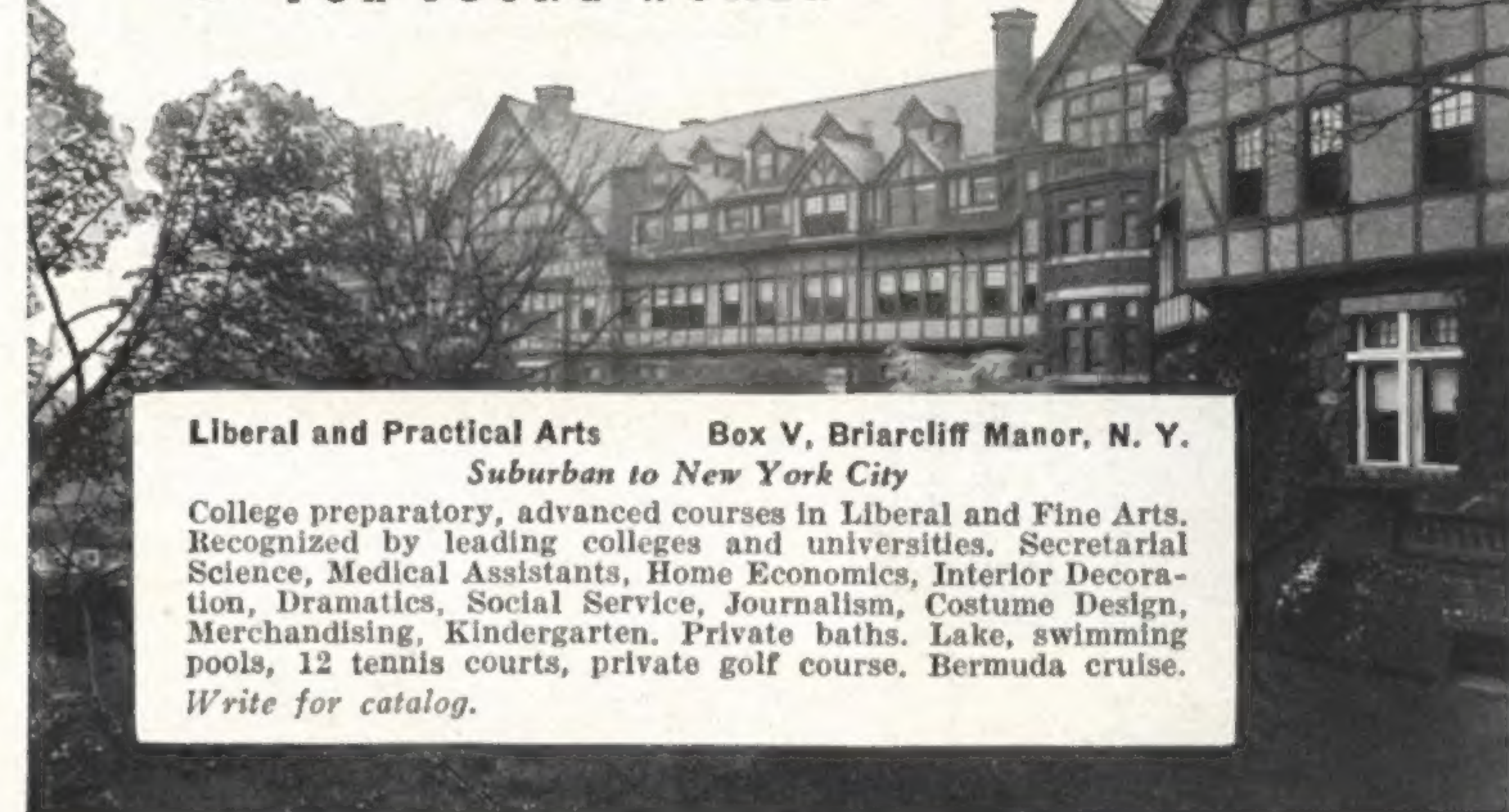
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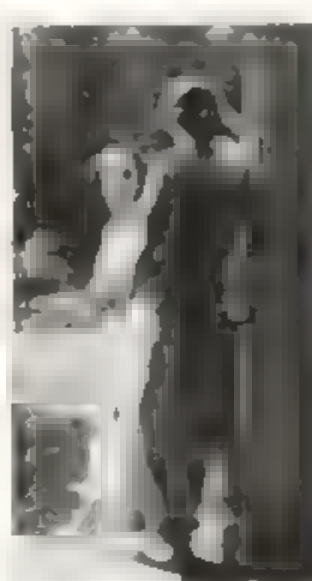
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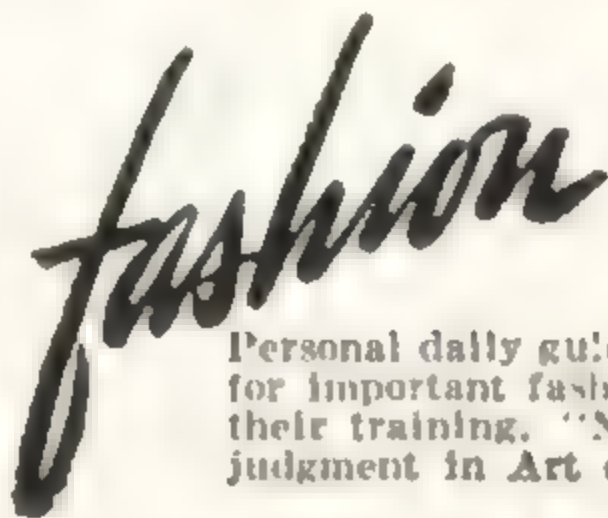
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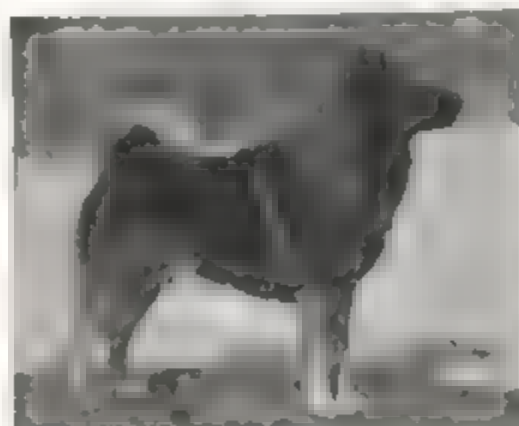
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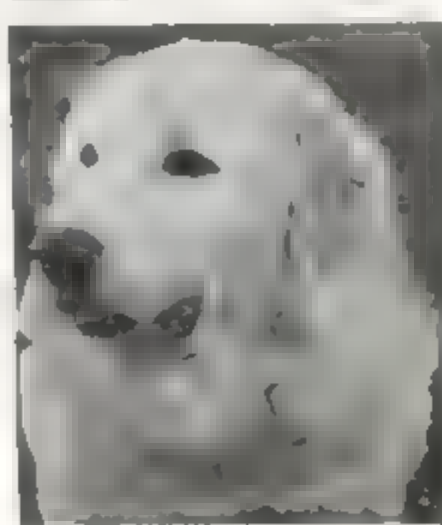
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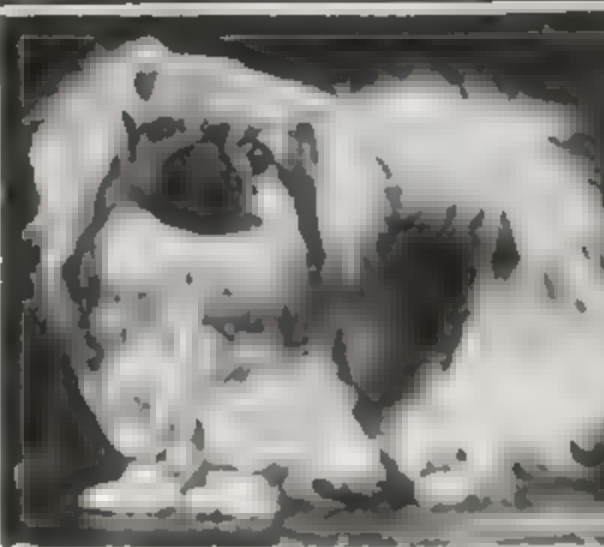
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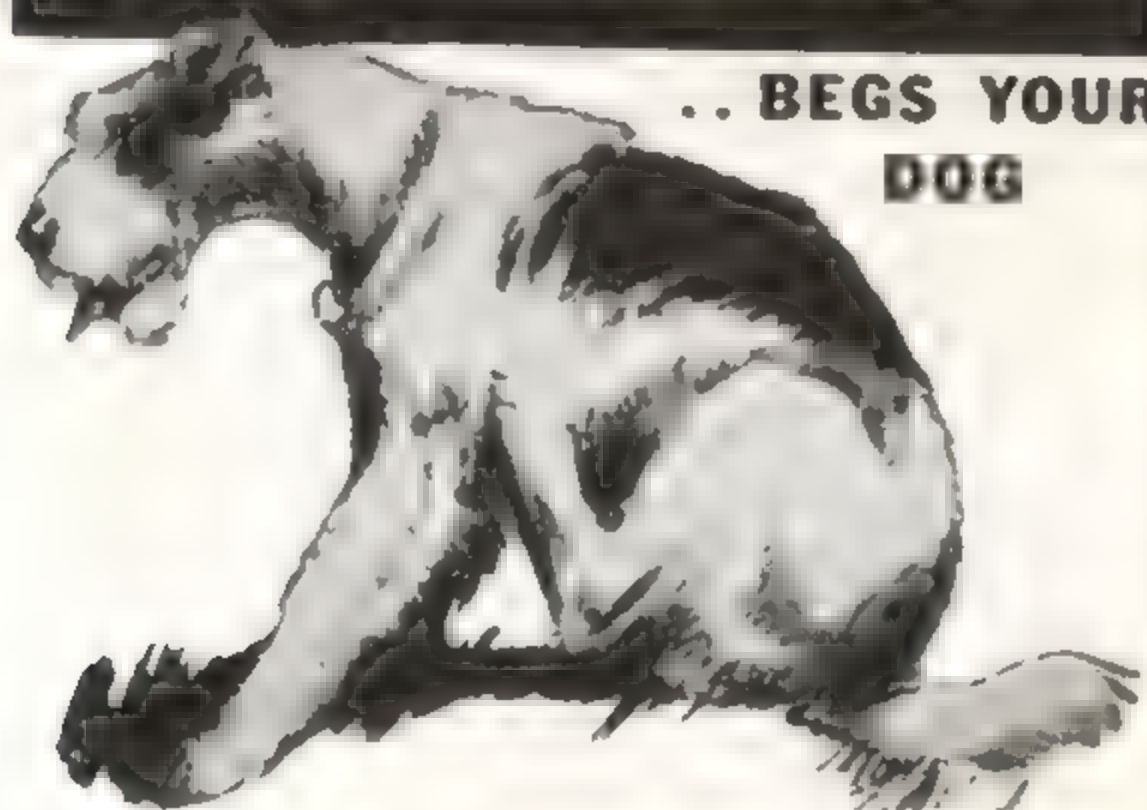


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THE DOG MODE OF VOGUE

THE DOG MODE



The Dachshund has an interesting personality. Aha
von Lindenbuhl. Mr. and Mrs. D. R. Hanna, jr.

(Continued from page 15) dog. On many occasions, I have seen my female Dachshund stand her ground upon the approach of strangers until she was assured that the ring of the bell or the knock on the door was no cause for alarm. Dachshunde can and will give battle if necessary, because they are game, agile, and courageous. Everything their master possesses must be defended unto death. I have seen my dogs perform certain acts in the most perfunctory manner. But the Dachshund manner of doing the same thing lifts it out of the ordinary and makes it a matter of interest and amusement, proving that Dachshunde have strong character and originality.

The Dachshund is the national breed of Germany, where it rivals the popularity of the Boxer and Dobermann Pinscher. His quaint and winning personality has all the marks of aristocratic ancestry and distinctive type. He is first cousin to the patrician Basset Hound of Artois, which proves that the breed is a working breed. The Germans are aware of the Dachshund's virtues as a sporting dog. That is something we Americans must learn. Recently I read in an English magazine of a pack that was used for tracking jackal with Bloodhounds in East Africa; the Dachs had a musical cry. In Germany, the breed is used for all kinds of sports—shooting, going to ground, tracking; and also as a water-dog. If one lives on a farm and wants a ratting-dog that can account for a good day's work, the Dachshund is the dog to have around.

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Head.—Long, uniformly tapered, clean-cut; teeth well fitted, with scissor bite; eyes medium oval; ears broad, long, rounded, set on high and well back; neck long, muscular.

Fore Quarters.—Muscular, compact. Chest deep, long, full, and oval; breast-bone prominent. Broad, long shoulder, and oblique humerus forming right angle; heavy, set close; forearm short, inclined slightly in. Foreleg straight and vertical in profile, covering deepest point of chest. Feet broad, firm, compact, turned slightly out.

Hind Quarters.—Well-muscled and rounded. Hip level with shoulder, back strong, neither sagged nor more than very slightly arched. Tail strong, tapered, not carried gaily.

Varieties.—Three coat types: Smooth or Short-haired, Wire-haired, and Long-haired.

Colour.—Solid red (tan) of various shades, and black with tan points, should have black noses and nails, and narrow black line edging lips and eyelids; chocolate with tan points permits brown nose. Eyes of all, lustrous, the darker the better.

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If you have any suggestions as to the kind of information about the collections that you would like Mrs. Chase to discuss, won't you send them to: The Editors of VOGUE, 420 Lexington Avenue, New York City. (All suggestions will receive careful consideration and, in her talk, Mrs. Chase will touch on as many of them as the broadcast time permits.)

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The thought of a successful Summer dog show west of Philadelphia is usually enough to make the average dog enthusiast blanch. However, the Chagrin Valley Hunt Club Show promises to be eminently successful. The show has excellent backing and the entry list will be a most impressive one. The date is August 27th and the place Gates Hills, Ohio.

Speaking of Dog Shows, you really should plan to include on your "must" list the Lackawanna Kennel Club's Dog Show at Skytop, Pennsylvania. Besides boasting of an unparalleled list of competing dogs, this show is annually one of the major events of the social season.

Some other important dates are:

August 4th-6th—Invitation Tennis Matches at Lake Arrowhead, California.

August 11th, 12th and 13th—Tenth Annual Lake Placid Horse Show at Lake Placid, New York.

August 13th—Annual Regatta at Lake Commandant in the Province of Quebec.

August 5th-13th—Eastern Grass Court Tennis Championships to be held at Westchester Country Club, Rye, N. Y.

August 19th—Crawford Notch Horse Show at Crawford Notch, N. H.

August 21st-26th—Newport Invitation Tennis Tournament, Newport Casino, Newport, Rhode Island.

August 25th-26th—Wightman Cup Tennis Matches, West Side Tennis Club, Forest Hills, Long Island, N. Y.

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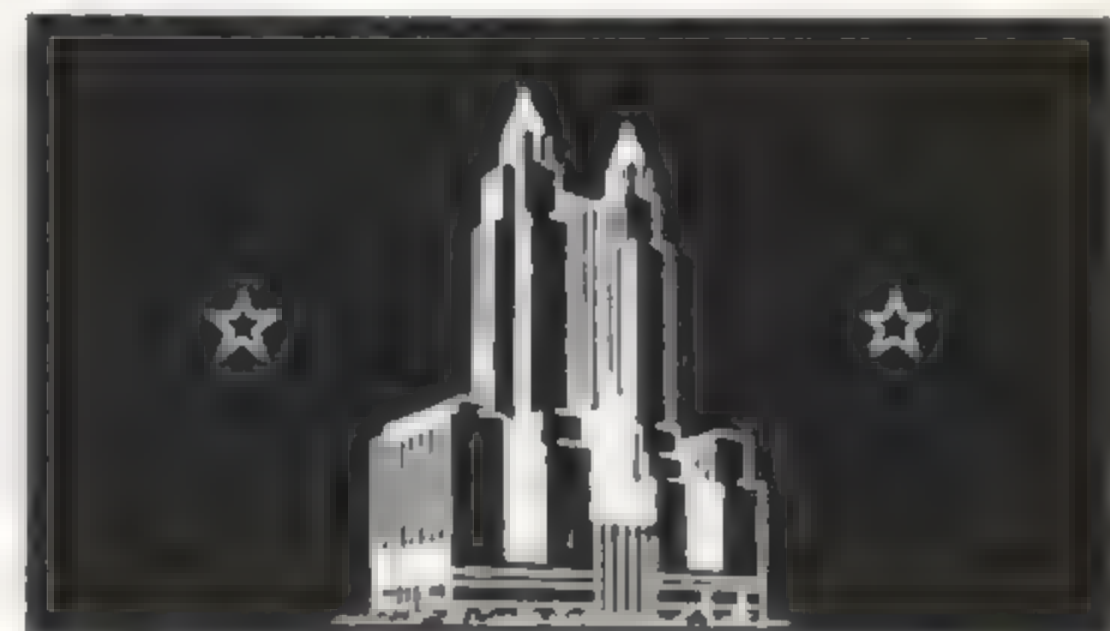
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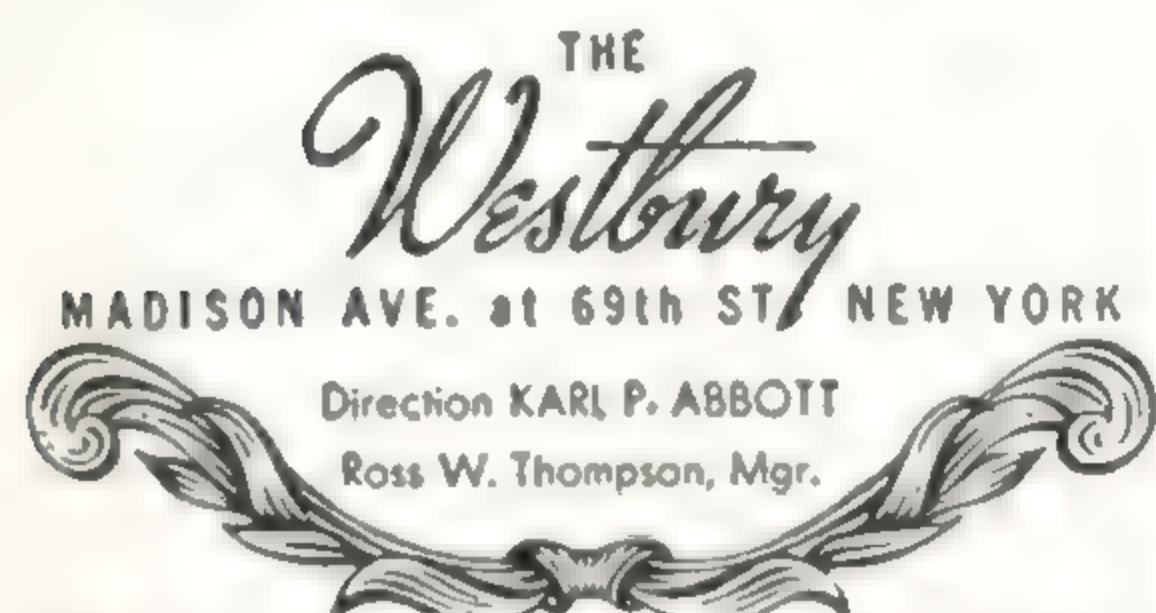


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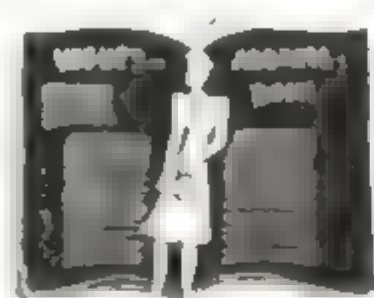
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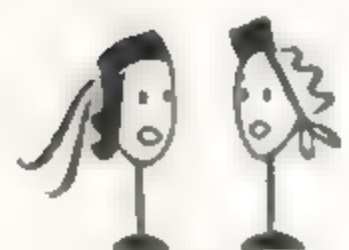
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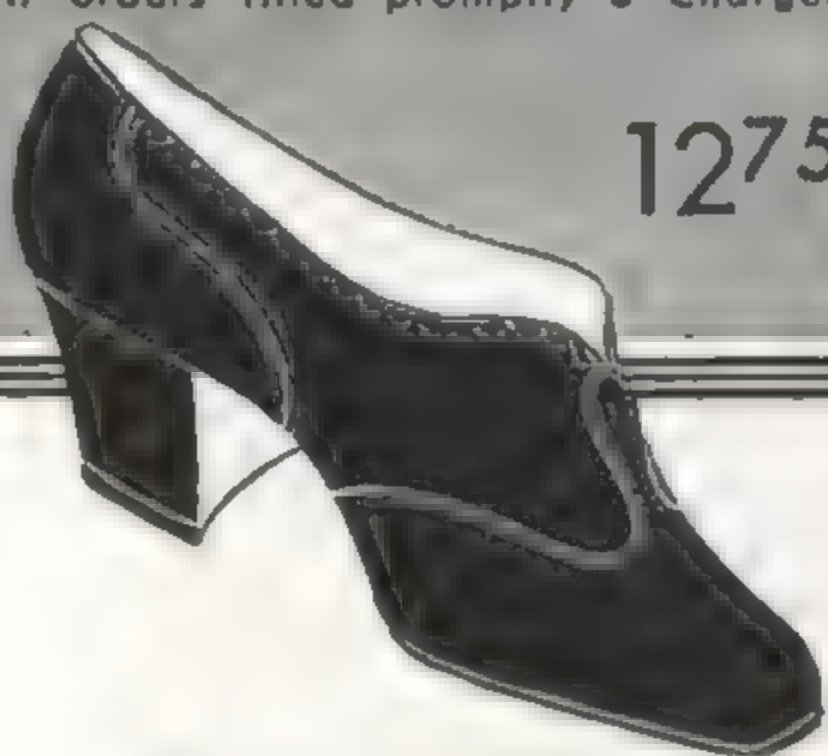
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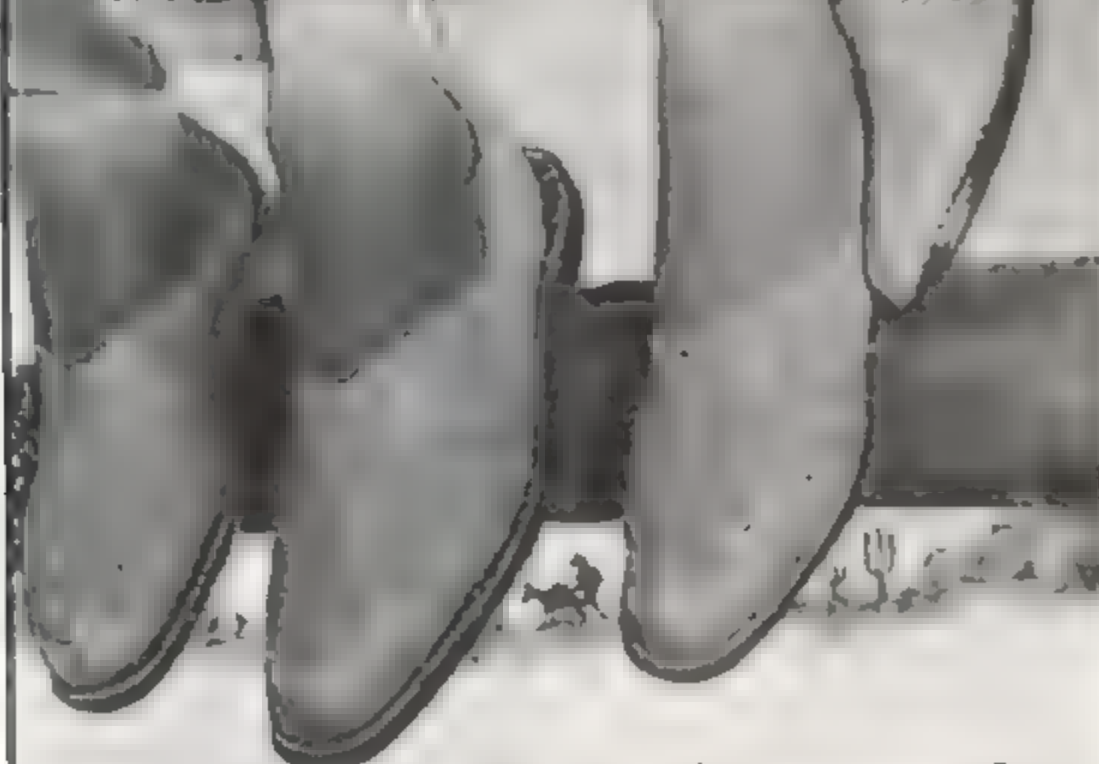
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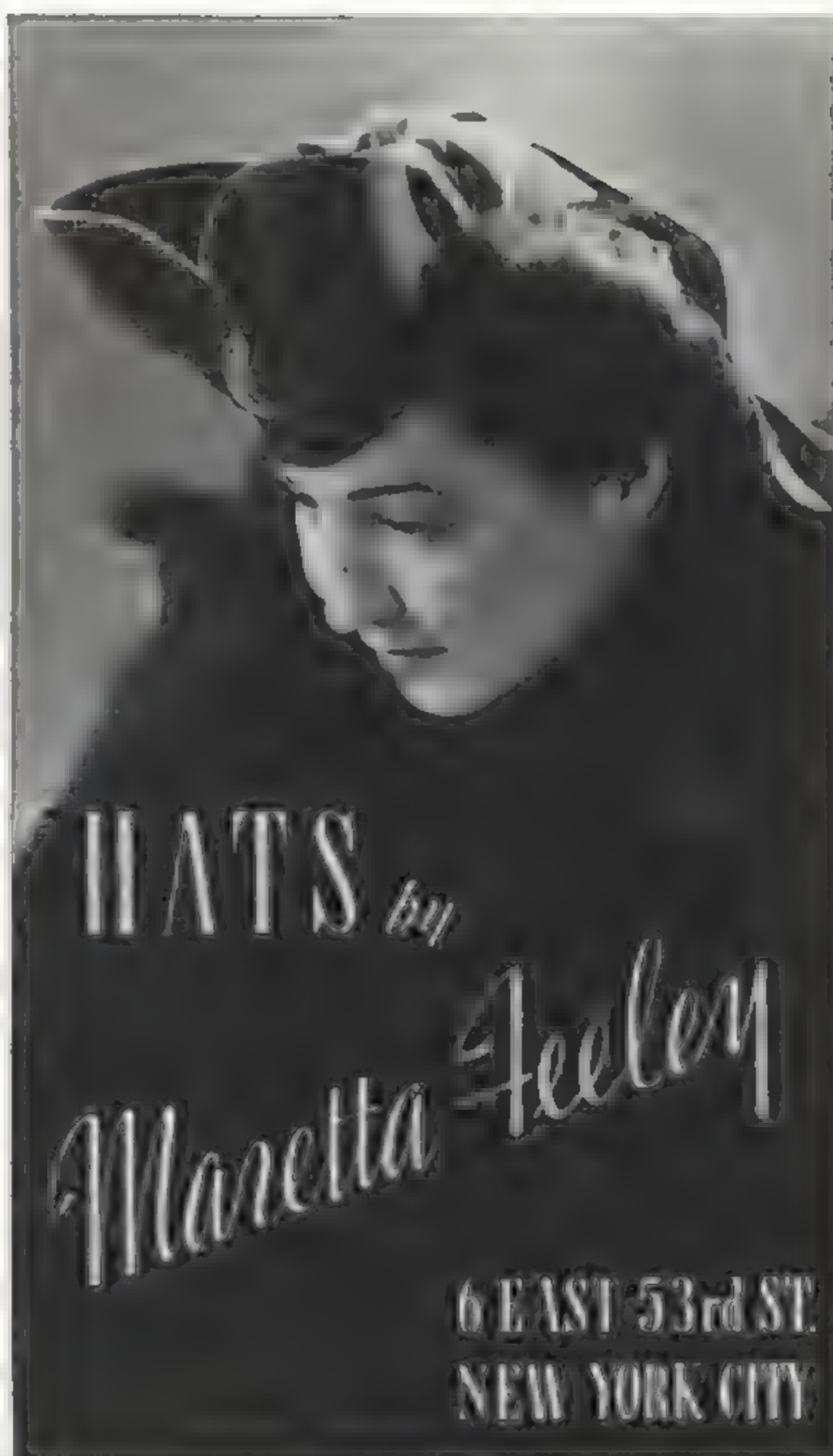
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VOGUE COVERS THE TOWN**Whitney Bird Galleries**

It doesn't require much knowledge of Migrant Bristle-Thighed Curlews, or White-Moustached Inca Terns to appreciate the drama of the new Whitney Memorial Hall in the Museum of Natural History. Jointly the gift of the City of New York and of the late Harry Payne Whitney, the hall is cool, oval, and set with panels of clear green, curiously reminiscent of the Salles Claude Monet in Paris. Above, against a ceiling painted to represent the sky, birds, suspended from invisible wires, dive and swoop.

The bright backgrounds of the dioramic display-cases telescope the entire South Pacific into a single room. (Incidentally, just one of these cases costs about three thousand dollars.) Perched on their trees and rocks, the birds range from the Swifts of the Marquesas Islands, whose nests are used for bird's nest soup, to the Hawaiian Scarlet Sickie Bill, whose red feathers once covered the cloaks of the Hawaiian chiefs. The most popular bird there, however, seemed to be the Gallus Gallus, a swelling red rooster, whose remote ancestors were imported from Asia early in the Christian era.

Second of the three exhibits open to the public is the Gallery of Bird Art. Varied in type and period, it includes the quick, da Vinci-like studies of Agassiz Fuertes, the richly coloured plates of Joseph Wolf, and the semi-Impressionistic painting of Courtenay Brandreth.

The third exhibit is the Hall of Bird Biology. Not as formidable as it sounds, it is a kind of zoological "Ask Me Another." With cards attached that require just enough concentration to give a virtuous feeling, it proposes such a question as "Is Gigantism Indicative of Race Extinction?"

Sherry's Bar

The cool-grained beige of the walls, the patterned red carpet, and the stiff, fluted curtains all add to the general impression of polite opulence in the new bar at Sherry's.

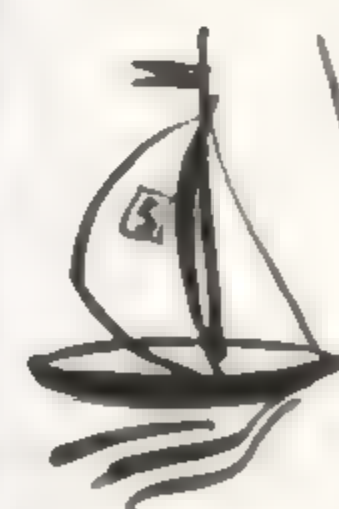
The bar is open from twelve o'clock on, with food served in both of the two big rooms until after theatre time. Mrs. Tuckerman Draper, who did the decorations, has put luscious bas-reliefs of birds and fruit over the doors, and blue-and-white Canton vases are set at intervals around the room, standing on heavily scrolled brackets in shiny black. There are cool shutters opening both above and on either side. Huge apothecary jars of hammered glass stand at one end of the room, and at the back of the bar there is a marvellous plaque of blue-and-white Delft tiles.

Clews sculpture

Gargoyle-like figures stand near the alabaster bust of a lady, as swan-necked as any Victorian, in the collection of sculpture by the late Henry Clews, junior, which is on exhibit at the Metropolitan Museum through this month. It is the first showing of his work since 1914.

Products of the last twenty-three years of his life, these sculptures alternate abruptly between fantasy and realism. There is the moon-faced "Soul of Patients," a sardonic Humpty-Dumpty, with bat-wing eyebrows. There is the incisive bust of Ambassador Dumba, heavy-lidded with cynicism. There is the zoologically impossible "Og of the Octopi," half-bird, half-rodent, squatting triumphantly upon a writhing octopus.

A self-taught artist, Henry Clews was strongly influenced by the mediæval Provence in which he spent the last part of his life. His Romanesque chateau, built upon the ruins of an old Saracenic tower, is carved with his own fantastic work.

Flags and pennants

The most important event of the American yachting season takes place this month. On the seventeenth, the race for the King's Cup, donated by the late King George V., will be held off Newport. This race is the climax of the cruise that is held annually by the New York Yacht Club.

Starting on the seventh, the cruise lasts for ten days. There will be day-to-day squadron runs from Glen Cove to Buzzards Bay, with prizes for each class. The race for the Astor Cup will be held off Newport on the eleventh. On the fifteenth, there will be a regatta in Buzzards Bay, and, on the last day, all of the boats not competing for the King's Cup will race merrily back to Long Island Sound.

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THE GOURMET'S GUIDE



It's the backbone of summer. The Fahrenheit has been doing startling things. Stories pour into newspaper offices about people actually frying eggs on the sidewalks—or some equally unculinary spot. Your morale is at low ebb after a wearing day at the office. Just shopping will do it too. Maybe just doing nothing at all. You know you're getting into a funk, so you take steps.

Anything that flows, gurgles, or freezes sounds, smells, and feels good. So you seek out a lounge bar. You lean back against softly cushioned seats. You rub your fingertips on the frosted glass of a frozen Daiquiri. The Fahrenheit, fried eggs, and the funk melt away with the ice. Your ego begins to solidify. Your clothes manage to feel a little more like Smart Apparel, and less like Unnecessary Impediments. Your hair climbs out of its slump and returns to the semblance of a coiffure. Your nose returns to a nicely powdered state.

You take a new lease on life. You begin to be interested again in such things as where to go for dinner. You want a New Place. Not just any old New Place. One with Atmosphere—and maybe a *specialité de la maison* or two. Vogue is produced, and you whisk through to The Gourmet's Guide. Down the column your finger travels until it comes to rest upon a restaurant which catches your attention. Maybe your eye lights upon "Lobster Salad a specialty". You memorize the address, abandon a little regretfully your lounge bar, and sally forth. The lobster salad you find delicious.

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Incorporating Vanity Fair



Just one of the tricks new furs
are up to—jabot revers on a
natural marten jacket. Gunther.
1870 be-winged marten hat; John-
Frederics, Jewellery; Olga Tritt

AUGUST 1, 1939

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1939



1939

ALPONA-CARON(PERFUME)
PARIS

VOGUE'S-EYE VIEW OF THE AUTUMN FORECAST



IT takes more than feminine intuition to make an autumn fashion prediction. It takes footwork and a ferreting instinct, and a thrill for the chase. Not in occult crystal balls, but in down-to-earth workrooms (like the one above, painted by Jo Cain), we do our divining....

Into the inaccessible back-rooms of the French milliners went our Paris staff to decipher the next move in hats.... Suzy's latest back-slide until they cover all your back hair. Behind the scenes at the furriers went our New York staff...unearthing the newest long stoles, counting the numbers of flat furs appearing, seeing mink used upside down, seeing it bleached for the first time, getting acquainted with wolverine and that new Russian émigré—silver muskrat called *ondatra*.

Behind the designers' boards of Seventh Avenue, we went for the newest black dresses with hip interest, for the latest versions of your first autumn tweeds. Behind the scenes at Blenheim Palace went Nyholm, our photographer, to snap the greatest palace owned by a British subject. And behind red tape went our London staff to gather detailed information on the clothes of Princess Elizabeth ...with an idea of helping dress all little thirteen-year-olds, Royal or not.



Back-hair under cover

This is Suzy's new hat formula....a complete volte-face. Here, it's your front curls that are bared, and your back hair that is all stowed away and firmly tied under a back-sliding bonnet of felt. It's new, it's neat, it's stream-lined....and it's quite a change

Incoming Paris Hats

*Lots of new leanings —
and much less nonsense*

IT TAKES MORE THAN A FEATHER IN YOUR CAP to make a good hat on your head this season. There's much less nonsense—much more hat. Eccentricity (in millinery) is on the wane. Hats are hats, this year—elegant, flattering, distinguished...rather than amusing. A new hat comes out of its tissue-paper with an importance that hasn't been felt in many a year. Even your husband will bow to it, forgoing irreverence, for a change.

HALF-HOODS COVER YOUR BACK HAIR. The sensational news is that hats are now covering your back hair. Some actually cover your cranium...completely, instead of being perched precariously on top. We've selected that toque of Suzy's opposite, as the prototype...the symbol of this drastic swing-about. Notice how it hugs the back of your head, notice how that half-hood confines all of your hair...except the curls on your forehead. Suzy achieves the same thing with latticework ribbon, and again with feather snoods.

Molyneux's chechia, on page 32, shows what these open-face hats can do for your beautiful brow. And you wear the Agnès turban (on the same page) just as far back on your head as the law of gravity will allow. Reboux does pirate-like jersey caps covering all your hair...with arabesque felt bands on her berets and feather toques. And Descat, off-face crowns sloping 'way down to the nape of your neck...or forward toques backed with matching skull-caps.

SOME HATS PITCH FORWARD. As you see on page 33, some hats dip over your nose. Hats can take any direction, like straws in the wind. (Schiaparelli's screen hat, shown at the Mid-Seasons, led the movement by covering your face with a transparent brim. This season, she half-covers your face with a forward-tilted dinner-hat of feathers.) Molyneux dips three frills to bisect your vision (on page 33). Reboux's hat embraces both forward and backward movement in one fell swoop, shading your nose with blue velvet and enclosing your back hair in a blue felt hood.

BERETS COME IN AT FULL TILT. Paris bestows still more favours on its ageless darling. Berets are big. Berets show your face. Berets cover your back hair. Berets are backgrounds for your favourite jewels. Berets are held on with skull-caps. Berets of felt...berets of velvet.

THE FUR SAILOR HAS A FUTURE...this year, you'll consider sailors as well as toques of fur. Perhaps Agnès' sailor of Hudson seal, trimmed with a pine branch. You'll consider Talbot's toque of chinchilla. Or Agnès' toque of black-and-white skunk, trimmed with geraniums. Or (on page 33) Molyneux's hat of beaver, combined with ruby velvet, trimmed with one large rose.

OLD-FASHIONED BEAVER FELT IS BACK...that sleek, soft felt that made your Sunday hat when you were a child. It's back—at Suzy—in wonderful pastel blue, caramel, or absinthe colour. In the same rich vein, there are shaded or multicoloured velvets, and double-faced, two-tone felts.

FEATHERS ARE MAKING FINE HATS. For the wedding of the Duke of Spoleto and Princess Irene of Greece, the Duchess of Kent wore a flat saucer toque with one multicoloured feather band. And Schiaparelli put tall, coloured ostrich feathers on velvet toques, for the Eiffel Tower Ball. Dove feathers are seen about Paris...and pheasant feathers...and coq feathers pasted down flat.

HORST



AGNÈS HAT



MARJORIE DUNTON HAT

PARIS BRIMS OVER WITH BERETS

AGNÈS cuts two generous slices out of her huge black felt beret, claps it over one ear, pins two Mauboussin diamond stars dead-centre. Revillon's silver fox scarf

MARJORIE DUNTON's beret is one of the biggest in Paris. She made it of beige felt (sometimes she uses beaver or grosgrain) stiffened and punched into strange angles

(Opposite) DESCAT's crimson velvet beret, tilted on Tilly Losch's head. (The sketch is Miss Losch's self-portrait.) Vionnet's Persian lamb coat. Jewels from Mauboussin



DESCAT HAT IMPORTED BY HENRI BENDEL

TILLY LOSCH IN DESCAT'S BERET

SOME PARIS HATS SLIDE 'WAY BACK



- (Large photograph, above) SUZY is one agitator for the hats-worn-'way-back movement cropping out in Paris—witness this skull-hugging hat. It's a green felt bonnet with a slight brim that releases all your forehead curls; a close hood-crown into which your back hair disappears
- (Upper small photograph) MOLYNEUX makes an off-face chechia that keeps its balance by clinging to the back of the head. It's of multi-coloured velvet bands, and incidentally a great flatterer of a lovely brow. Short, collarless jacket of silver fox. Mauboussin jewels
- (Lower small photograph) AGNÈS frames a coiffure with a halo turban of twisted blue felt and crêpe, totally crownless, trailing blue crêpe streamers. This hat, too, defies the forces of gravity by clapping on at a skittish angle. Short mink jacket from Weil. Boucheron jewels

THESE THREE HATS IMPORTED BY BERGDORF GOODMAN



- (Large photograph, above) MOLYNEUX makes a hat that slants 'way down over the eyebrows—and that's another angle at which some Paris hats are being pitched. This hat is of twisted ruby velvet and beaver, with a rose. Nice with fur coats, like Molyneux's collarless beaver
- (Upper small photograph) MOLYNEUX concocts another eye-shadowing toque in three shades of blue velvet. Three frills dip down to cut off—fetchingly—your vision. Worn with Molyneux's short jacket of the new pale marten. Gold-and-ruby flower clip from Mauboussin
- (Lower small photograph) REBOUX tilts over your nose a hat of royal-blue velvet—which has, to boot, a snug, hooded back of scalloped blue felt. (This season, your back hair is more than likely to be out of the public eye.) Hats on this page imported by Bergdorf Goodman

SOME PARIS HATS SLIDE 'WAY FORWARD



HUNNY

STRAIGHTFORWARD PARIS HATS are the two on these pages—strict, suave, leaning neither to left nor right. Suzy's mannered black felt is steadied by a satin ribbon snood. Cyclamen velvet ribbon trims the front. Max astrakhan coat. Mauboussin jewels

Rose Valois' "Mail Coach" is another straightforward hat, of stiff red felt banded with black grosgrain. (It, too, sits evenly on the head.) Just the sort, by the way, to wear with a tailored fur coat, like this long black Alaska Sealskin one designed by Heim. Jewels from Mauboussin



Impermanent Hobby Patchwork

Some minor philosophy is
involved in its capricious charm

By G.B. Stern

HAVE you ever noticed, when you have finished your jigsaw and are breaking it up again for the next comer, how pathetically the interlocked pieces cling to each other, pleading to continue a coherent life?

I have lately discovered that patchwork satisfies the same longing for fitting bits together, without the same desolate after-the-ball feeling of futility and waste. Because patchwork *remains*...for a little while; there, gaudy and defiant, is your cushion; or even, if you are industrious, your counterpane. For directly you start making patchwork cushions, everybody is sure to say: "Now you must try a counterpane," and they begin to tell you earnestly about wonderful, intricate patchwork counterpanes that have taken somebody seventeen years and measure twenty yards across.... You are deeply impressed, and continue with the cushions that take a happy-go-lucky week or so in the making. For, indeed, patchwork has been too long associated with the sprigged and posy qualities of samplers.

Yet when I gaze lovingly at my first patchwork cushion and remember the dashing spirit in which it was conceived and carried out, it seems to me that it contradicts every one of these sampler virtues. It looks debonair, dashing, flamboyant, capricious. You can perfectly easily imagine pirates doing patchwork. It catches attention immediately, swaggering there on the couch among its plainer companions, a bright jumble of blue jay and green peacock, fuchsia and lilac, wine-purple, gold and silver and copper, emerald, azure, ivory and ebony. And it has (owing to my disgraceful technique) that final nostalgic charm of impermanence.

I had better confess at once that I do not hem each piece neatly round, tucking in the edges before I pin it to the piece of coloured casement-cloth. No, I learnt a better secret (may it have been handed to me by an almost hysterically grateful Hindu for saving his life?). I cut out my pieces into various odd shapes, squares and oblongs and triangles, isosceles and scalene, but rarely equilateral; I pin them down at wry angles, joining or overlapping in any juxtaposition I please, surrendering utterly to enjoyment; then, threading my needle with a random hue of silk picked from a kaleidoscopic heap beside me, I secure each patch with a swift border of herring-bone stitches, thus not only

saving myself a lot of tiresome plodding and finicking, but positively rewarding idleness; for the additional crust of rich embroidery running all over the design accidentally achieves an even richer stained-glass-window effect.

A shocked friend of mine, when I exhibited my first cushion and boasted of this labour-saving device, exclaimed in justifiable horror: "But surely it will fray!"

Yes, it will fray. It has frayed. It frays. Enthusiasm frays, friendship frays, time frays, and love itself. Therefore cherish your patchwork, for it will fray and die, like Herrick's daffodils, "Ne'er to be seen again."

Anyhow, my friend, if I pursued the task conscientiously, I should not pursue it at all; it has to be roses, roses all the way with patchwork; it has to be a joy-ride, a bean-feast, a hilarious gamble.

Yet, as I argued before, it has solid advantages as well. It clears a drawer, for instance, of all that flotsam and jetsam which patiently accumulate from year to year because "they may come in useful for mending"; and we all know how satisfactory it is to have one drawer suddenly made deep and spacious and empty, where before it had been choked and congested as the traffic in Bond Street at five o'clock in the rain during the Season.

I have had an orgy of creation; my mind and my fingers have been cured of the fidgets; and whether I keep the cushion or give it away, here, ultimately, is something for nothing, repeating the delight we get from gathering blackberries and bringing them home, or a free basket of mushrooms; loot, sheer loot, involving no expense except a yard or two of linen or casement-cloth and the sewing-silks.

And the cushions are useful for presents, not only to those ultra-moderns who now have Victorian rooms, but equally to those slightly old-fashioned people who still have austere modern rooms with severe lines and inconspicuous backgrounds in white, pearly grey, sedate oatmeal. "Let yourself go for once!" I suggest casually, as I tumble onto the ottoman a generous heap of patchwork cushions, seven or eight perhaps, flaming like a Russian Ballet; "patchwork is good for the *morale*."

My own store of scraps and pieces dwindles rapidly, but my friends and relations rush to contribute from their rag-bags directly they hear (Continued on page 80)



HORST • CONDÉ NAST ENGRAVING

Leopard furnishes drama in this year's furs—an exciting choice for the slim and worldly, especially if it can be varied with other coats. This jacket, belted with blue antelope, and the leopard hat and antelope gloves, trimmed with leopard, are all from Russeks



Tweeds— lasting friends

Plaid tweed skirt, dyed moleskin jacket—a new team to satisfy the need for tweeds that's stirring in your mind about now. Scheduled for football stands. Moleskin hat. Lewis bag. All from Saks-Fifth Avenue

A tweed coat that has all the earmarks of a suit—solid-colour top with plaid revers, bright plaid skirt—though it's actually all one piece. Destined for a long life and a sporting one. Bergdorf Goodman has this



Plaid tweed for a long-jacket suit—and one that would help hide the faults of a size 40. This is a tweed suit to which time means nothing—you'll still love it years hence. Milgrim; Ransohoffs, San Francisco

A slim coat that you'd take, at first glance, for a dress. It's of soft cashmere and wool, with loose, dress-like sleeves, a soft collar, and a bloused look. Jaeger coat from Lord and Taylor; I. Magnin, California

Checked tweed and plain tweed join forces for a suit that looks just-right in the country and just as right in town. (You make it more casual or less casual with accessories.) Jaeger suit; from Lord and Taylor



ANDRÉ DURST • CONDÉ NAST ENGRAVING

Guanaco—that South American quadruped much like a llama—is now thriving in the world of sports furs. Its long, hardy fur appears in its natural state in this hulking coat for country or stadium; Jaeckel. Under it, a tweed suit that looks like a dress; Atkins

Furs-1939 Species

*New and old animal acts to watch
if you are searching for furs*

"I want a 24-hour fur"

You're in pursuit, perhaps, of a coat that will give you Everything. Protect you, flatter you, live for ages, take you any place at any time. Certain species will. One of them is natural fisher, the gleaming brown fur in that coat on page 48. It's a rare fur, it lives nearly forever, you'll pay handsomely for it, but it will repay you royally...day or night, over anything from tweeds to lamé. Sable is another obliging aristocrat from which you can expect All. So is mink. Other less expensive furs nobly fulfil double duty, too. A baum-marten jacket is as at home over evening clothes as town day ones; it has too much elegance, however, for sports. Broadtail or caracal, when it's cut like that flaring coat on page 46, doubles for dinner or day. So do many of the foxes; blue, black, silver, red. Lynx, natural or black, can lead three lives: sports, town, evening.

"I want something different"

Perhaps you're searching for something unique, dramatic, luxurious, eye-turning, something to alternate with other furs...money no object. Consider an evening coat of bleached mink like the one on page 47. It's mink that has become a deliberate blond, a pale, soft yellow shade. Look at the new upside-down mink, at Gunther's, the pelts hung with head-end down, a trick that gives depth and deep colour to the fur. Consider a brief jacket of the new fox with a ruddy complexion, called variously "cherry-red" or "ruby" or "burgundy" fox. Born a silver fox, its fur—all but the silver hair—has been bleached a fine tawny shade. Revillon has several. Introduce yourself to Russian *ondatra*, a silver muskrat that the Russians imported from America, and bred in their own rigorous climate. It's a soft grey-and-brown fur, vaguely like chin-chilla, and you'll find it at Stein and Blaine's.

"I want a stole"

If you want a magnificent new fillip for winter, have a stole. For stoles are stealing back this year. No mere strings of fur, but stoles miles long and generously wide. Right down to the floor sweeps the snowy white ermine one at Jay-Thorpe. Down to the knees goes the ermine one that Loretta Young ordered from Jaekel, its edges fringed with ermine tails. You'll see it in her forthcoming picture, "Eternally Yours." Eighty-two inches long is the baum-marten beauty at Bergdorf Goodman's. Forty-eight inches long the baum-marten at Henri Bendel. Have one of almost any fur: sable, mink, marten, broadtail, silver fox—see the clever silver fox one from Saks-Fifth Avenue, on page 44. Any age can wear them. In early autumn, over a dinner or afternoon dress. Later, over a long cloth evening coat. And when the snow flies, add a muff.

"I want a town-and-country fur"

You shuttle, perhaps, back and forth from town to country. And you want a coat as amiable in a station-wagon as in a sky-scraper. There's nutria. That swaggering greatcoat from Hattie Carnegie, on page 43, with pockets so colossal you can bury your arms up to the elbow. There's sheared beaver. Its new hair-cut has reduced its weight considerably. See the attractive one from Bonwit Teller, shown on page 49. Have a hood on your town-country coat to cuddle your ears on the drive to the station. Excellent for town-and-country is Alaska Sealskin, dyed that rich Safari-brown shade. Brown furs, by the way, are having a great boom. Architecturally, your town-country coat will probably be straight, boxy, or flaring in back. Its length probably seven-eighths or three-quarters.

(Continued on page 84)



DE MOLAS

Russian Ondatra

It's natural silver muskrat, specially bred in Russia. Minus the long guard hairs, and worked like mink, it becomes this beautiful silver-grey fur, striped with deep brown...soft and without weight, almost suggesting chinchilla. The toque is also of ondatra. Stein and Blaine



Nutria; Wolverine

Nutria—light and supple—is this coat with colossal pockets, but no collar.... (Wear a necklace.) Hattie Carnegie; I. Magnin, California.
 Wolverine—kin to the weasel, *not* the wolf—is this young, warm, wear-like-iron coat for college or sports. From Gunther. Lilly Daché hat



Stole... Silver Fox The fine old pre-War stole is news again. Here, it makes an electric entrance in silver fox...one skin slung low across the back. With it, a grey jersey dinner-dress, long-sleeved, and a fox bow in the hair. Salon Moderne, Saks-Fifth Avenue



Stole... Baum-Marten The stole promises to sweep the formal picture, afternoon and evening. Here, a muff and stole of baum-marten—five skins wide, forty-eight inches long, it's almost a wrap. With it, Alix's jersey dinner-dress. Henri Bendel

DE MOLAS

BROADTAIL; JAECKEL

BROADTAIL; HENRI BENDEL

Black, brown, or bleached



PERSIAN LAMB; MILGRIM



LASKIN MOUTON JACKET, TWEED SUIT; PECK & PECK

- BROADTAIL, black and satiny, in a swinging coat that does double duty over dinner or day clothes—a fur coat as supple as any fabric
- BROADTAIL, the sleek Russian species, in one of the year's most superb evening coats—its floor-length skirt shirred into a wasp-waist
- PERSIAN LAMB, the tightly curled, lustrous variety, in a young, square swagger coat. Legroux hat. Black, Starr, and Frost-Gorham jewels
- LASKIN MOUTON—almost the shade of beaver—in a light little jacket with its own beige-and-brown tweed jacket and skirt—light on the purse
- BLEACHED MINK, a newcomer for night, a mink with its complexion changed to a pale blond, appearing here in a luxurious swagger coat



BLEACHED MINK; RUSSEKS



DE MOLAS

Natural Fisher

Fisher—rare and robust—thrives again, with Victorian associations and modern working of the pelts...light skins at the top, shading down to the nadir of its deep tones. It pays good dividends, day and evening, whatever your age. Bergdorf Goodman

Hoods....Mink and Sheared Beaver

Hoods are appearing on fur coats now. You'll see hoods up, hoods down, hoods everywhere...at football games, in open cars...even on city streets when it's bitter-cold. Let your face emerge from one of these:

First, a mink coat with its hood attached...of velvet, banded with mink. Slip the hood back—and it's a collar. Second, a sheared beaver coat with its hood separate...of wool, banded with beaver. You tie it on, like a bonnet



MINK COAT; JAY-THORPE. BEAVER COAT; BONWIT TELLER; RANSOHOFFS, SAN FRANCISCO



CARMEN MIRANDA, NEW STAR IN THE SKY

KARGER-PIX

Carmen Miranda

The Brazilian singer,
who is the sudden hit of the revue,
"The Streets of Paris"

With an enchanting Portuguese accent, an honest gaiety, and fingers waving like seductive butterflies, Carmen Miranda has bubbled into view in "The Streets of Paris." There, in her husky voice, she sings her little Portuguese songs, slyly, gaily, with the rhythm of the Samba. Constantly swaying within a foot of space, she does a miniature dance with her hips and shoulders, with her fingers inviting, her eyes sometimes slits, sometimes dramatically open.

Born in Portugal, she was taken to Rio de Janeiro when she was a youngster. A few years ago, she started singing in night-places, injecting her own come-hither into songs already pretty well packed with seduction. She has sung all over South America, where her records are enormously popular. In New York, however, she slid into new fame on the strength of a quick, riggish tune, called "Bambú," which she sings huskily with the effect of an electric-light bulb crashing.





MRS. FRANKLIN D. ROOSEVELT AND THE BRIDE'S FATHER, MR. LYMAN DELANO



MISS LAURA DELANO, BRIDE'S AUNT



MISS MARIE STEVENSON; THE BRIDEGROOM, MR. A. J. DREXEL PAUL, JUNIOR

PRE-WEDDING DINNER-DANCE



Miss Laura F. Delano entertains
for Miss Margaret Delano
and Mr. A. J. Drexel Paul, junior



THE BRIDE; MR. CHARLES J. SYMINGTON, JUNIOR



BRIDE'S MOTHER; MR. PAUL MILLS; THE HOSTESS; BRIDEGROOM'S FATHER; MRS. JAMES ROOSEVELT



MR. AND MRS. A. WILLING PATTERSON



KARGER-PIX

THE BRIDE DANCING WITH HER BROTHER-IN-LAW, MR. A. WILLING PATTERSON



MR. O. STONINGTON; MRS. H. S. DAVIS; MRS. LYDIG HOYT; CATHERINE DAVIS, SHEILA REDMOND, MARGARET BURNETT



MRS. VINCENT ASTOR

THE night before Miss Margaret Delano married Mr. A. J. Drexel Paul, junior, they were the guests of honour at a party given by the bride's aunt, Miss Laura F. Delano.

The party was a dinner and dance, given at Miss Laura Delano's house, "Evergreen Lands," at Rhinebeck, New York. On the sloping lawn, a marquee was set up, with tables, and a dance floor in the centre.

The bride is the daughter of Mr. and Mrs. Lyman Delano, of New York and Barrytown, and a cousin of President Roosevelt. The bridegroom is the son of Mr. and Mrs. A. J. Drexel Paul, of Radnor, Pennsylvania.



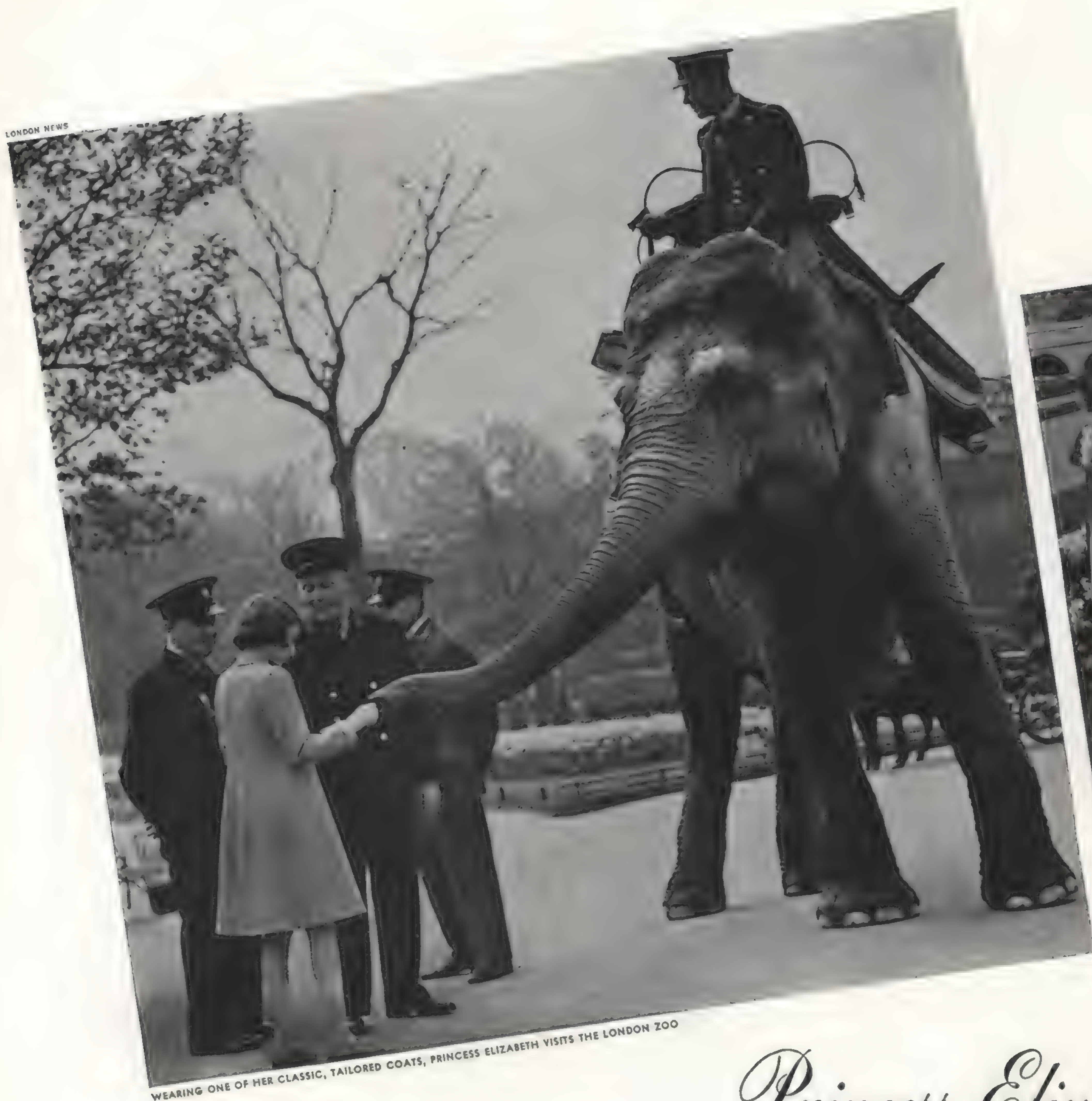
Slim again, sleek again

A serpentine black crêpe dress that's very frank about your figure—its tunic fullness swathing your hips and turning into a bustle bow. Yellow roses mass at the low bodice. Bergdorf Goodman



A lacquer-red crêpe dress that models your torso as simply as a bathing-suit. (Suave slim lines look newest, right now.) A gold-embroidered jacket screens the low, straight neck-line. Henri Bendel

A brown crêpe dress that you practically pour yourself into. Lace ruffles trail over the skirt and around the fichu that you draw across a bare décolletage. Nice now and later. Bonwit Teller; Marshall Field



WEARING ONE OF HER CLASSIC, TAILORED COATS, PRINCESS ELIZABETH VISITS THE LONDON ZOO



WEARING A JUMPER DRESS

Princess Elizabeth

FOR thirteen years, Princess Elizabeth has been the fashion leader for little girls all over the world. At her first appearance, in her nurse's arms, her baby clothes were noted by every conscientious mamma in England. Later, when she made her début in a perambulator, her tiny frocks were copied in thousands of nurseries. And to-day, the line of her new coat, the tilt of her new hat, have almost as much fashion influence as the Queen's crinolines or the Duchess of Kent's hair-do.

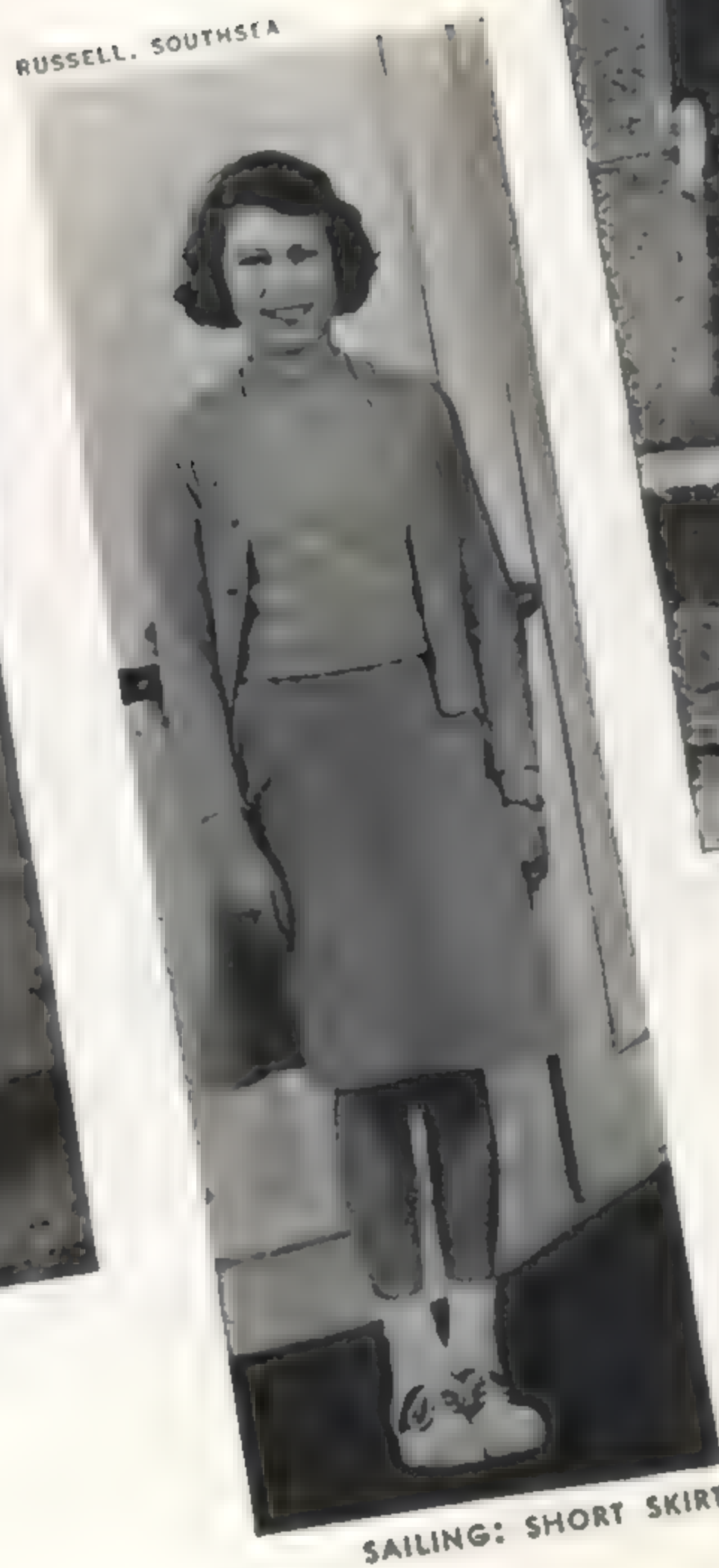
Thirteen is for all children a difficult stage...for they are no longer little girls, and not yet débutantes. Princess Elizabeth, however, lives in the limelight (well-filtered by a stern family, but limelight nevertheless), so she must pass as gracefully through the awkward age as she has through her childhood.

The first clue to her wardrobe is the fact that she has a younger sister, eight-year-old Princess Margaret Rose. In England, sisters are invariably dressed alike until the elder makes her début. It happens, therefore, that an elder sister is dressed, if anything, youthfully rather than precociously—and Elizabeth's wardrobe is still keyed down to her sister's classic, conservative clothes.

But though the Queen loves the effect of twin clothes for her daughters, she knows that each must be suitably dressed for her age; and, while the two Princesses'



RIDING: HACKING COAT, JOCKEY-CAP



SAILING: SHORT SKIRT



IN SCOTLAND: KILTS AND SWEATERS



HER COATS JUST COVER THE KNEE



FOR PARTIES: ERMINE CAPES



FOR PUBLIC APPEARANCES: A CLASSIC TAILORED COAT

Clothes problems of the thirteen-year-old British Royal Princess

skips the awkward age

clothes are identical in general line, fabric, and colour, there are subtle differences of detail and accessory which show that Elizabeth is growing up. They wear the same type of coat...strictly tailored, slightly fitted, slightly flared. Characteristically English, these coats are unbelted and usually double-breasted, with four buttons and braided or velvet-edged revers. Mostly they are of cloth or fine tweed, but the Princesses each have one velvet coat edged with fur for important afternoon occasions. Elizabeth's coats end just below the knee, Margaret Rose's come just to the knee. And when Margaret Rose has a Peter Pan collar, Elizabeth wears more grown-up revers.

Like all well-dressed children, the elder Princess wears very simple, well-cut outfits for day. Indoors, she wears a neat wool or linen dress coming just below the knee, and trimmed with a white collar and cuffs; or a skirt and short-sleeved plain or checked shirt-blouse. On warm days, she wears a short-sleeved printed frock of cotton or linen and, in the country, a jersey and cardigan with a skirt or kilts. (In Scotland, it's always a kilt.)

Like her mother, Princess Elizabeth usually wears pale colours, particularly pale blue. But she has one bright red coat and several gaily printed dresses and shirt-blouses, and yellow sweaters for her Royal Stuart kilts. (Continued on page 77)



"THE DIXIE CLIPPER"

INTERNATIONAL NEWS

My Atlantic

WE arrived at the Port Washington terminal at 2:10 on the great day, and were checked rapidly in and out. Steaming news photographers then had their way with us, after which, to the strains of the Port Washington band, we were allowed on board our Clipper.

For the take-off, as many passengers as possible sat in the centre compartment, and I think there were fourteen of us there at that time; others sat in other compartments. At three in the afternoon, after trying each motor separately, Captain R. O. D. Sullivan gave her the gun. The ground crew slipped the cable at the stern, and the Clipper surged forward through the waters of Port Washington Bay.

To me, the most exciting part of airplane travel is the take-off. The motors roar, the propellers bite their intolerant way into the air, and the ship comes suddenly alive. Speeding heavily into the wind, she hesitates a fraction of a second, then rises lightly and proudly to her step. Now only the tail on the water restrains her; faster, and then off she gets, and we are one with the sky and gone away. Soon there is nothing to see but sky and ocean—with Nantucket faded far astern and the Azores not visible till to-morrow morning.

The airplane is so very big. No more walking about with one's head resting on one's chest to avoid having one's top-knot removed by the ceiling. There is a space of at least two feet above the heads of the women, and the tallest man never once stoops. From the galley forward, the distance to the rear compartment is eighty-five feet. Divided into eight compartments, the Clipper can sleep six people in each of four of these compartments. The stern compartment, known as the bridal suite, has an upper and lower bed, a wash-basin, concealed under a table top, and a dressing-table. In the central compartment, smoking is permitted. There three tables are set up for writing, for cards. Of the three other compartments, one is the galley, one the men's washroom, and the third is the ladies' room, with toilet, dressing-table, two mirrors, two stools, a wash-basin, and a tooth-brushing basin. There is no shower, but then any one who insists on a bath in an airplane must wait. (The ship's weight allowance would not permit carrying that much extra water.)

We were twenty-two passengers—sixteen men and six women, with twelve in the crew. We sat on chairs upholstered in fire-proof material, stuffed with a kind of rubberized hair. Our bed-curtains were a pleasant dark blue, the walls, pale green, with a green carpet. Some

compartments were beige with brick-coloured carpets—everything fire-proof. Under each chair cushion and under each bed, when it is made up, there is a life-preserver. Everything is unbelievably comfortable and stable—except for the distant drone of the motors one might be at home.

At seven that night we had dinner, twelve of us at a time. The tables were laid with nice blue-and-white china stamped with the Pan American insignia. We had a five-course dinner, with fruit cocktail, hot consommé, chicken, ham, mushrooms and potatoes, asparagus with Hollandaise, and finally strawberry shortcake. The food is good, and you take what you get. Heaven help the hypochondriac. It occurred to no one to dress for dinner. We turned in about ten o'clock because we were due in Horta, the Azores, at six in the morning, New York time. (Breakfast was not served in bed, and the reason that an egg is so loath to be boiled is simply that the water is heated by the heat from the engines, and the engines don't get super-hot until above ten thousand feet.) One of the two stewards—there are no stewardesses—explained it to me.

When we arrived at Horta on the Island of Fayal, all but two of us stepped into open taxis to see as much as we could of a truly lovely island. Flowers everywhere—rambler roses, hydrangeas, fuchsia—growing over the many walls built of lava-rock. The fields are all small and honeycombed with these walls. Donkeys with packs or people on their backs, ox-carts with solid wheels jam the narrow roads. The people are genial; the countryside charming, dotted with windmills, some grinding the grain in the wind, others with their sails carefully furled.

During the flight, most of the women had on silk dresses and seemed content and warm enough. (One woman wore a light suit.) Only for a while did it become cool enough for coats. We talked in normal voices, and the sound of the four engines was only a distant, soothing drone. When we rolled into our perfect beds, there was a minimum of vibration throughout the ship, with perhaps a bit more in the after-compartment than elsewhere. Because I loathe utilitarian wrappers, I wore what I'd wear at home.

We had a lovely time in Lisbon, later going north along the Portuguese coast, then the Spanish coast on Biscayne Bay, and over to France, paralleling the Pyrenees, and so to Marseilles. The Portuguese, I think, are composed of hospitality. (Continued on page 83)

Clipper Flight.... by Gladys Whitney



TONI FRISSELL

MR. AND MRS. CORNELIUS VANDERBILT WHITNEY (photographed above) crossed on the historic first passenger flight of the "Dixie Clipper" to Europe. Known for his keen interest in racing, polo, and aviation, Mr. Whitney is the chief executive of the Pan American Airways. Mrs. Whitney wrote, especially for *Vogue*, this log of the Clipper journey across the ocean



REPUBLIC
大公報
中華民國二十六年
九月八日
第九千八百一十二號

愛國情懷
毒慘慘慘
人的女
魔人的
漢奸的
獨斷行

COSTUME FROM BEST



Autumn-in-town costume: an eloquently simple black crêpe dress with a black felt hat. Over the shoulders—a two-skin scarf of cherry-red silver fox, meaning that the dark hairs were lightened to a red shade, the silver tips left silver. Gilt jewellery; black suède bag. The Carolyn dress and the accessories are at Arnold Constable

TWO THAT LOOK AHEAD

Autumn town-to-country costume—this simple dress and jacket made of bronze-green jersey. The Dunlap coachman hat of green felt fits over the back of the head, the new way. Brown Kislav gloves. Best



TONI FRISSELL

BOOM FOR BROWN FURS

Above: Beaver-dyed cony for an all-around top-coat—at a price that's blissfully low.
The Carolyn coat and the Scotch toque of yellow-green felt are from Arnold Constable

Opposite: Safari-brown Alaska Sealskin for a coat with a snug waistband of brown suède.
Coat and flaring felt hat from Macy's. Photographed on board the S. S. "Conte di Savoia"



He couldn't write about the

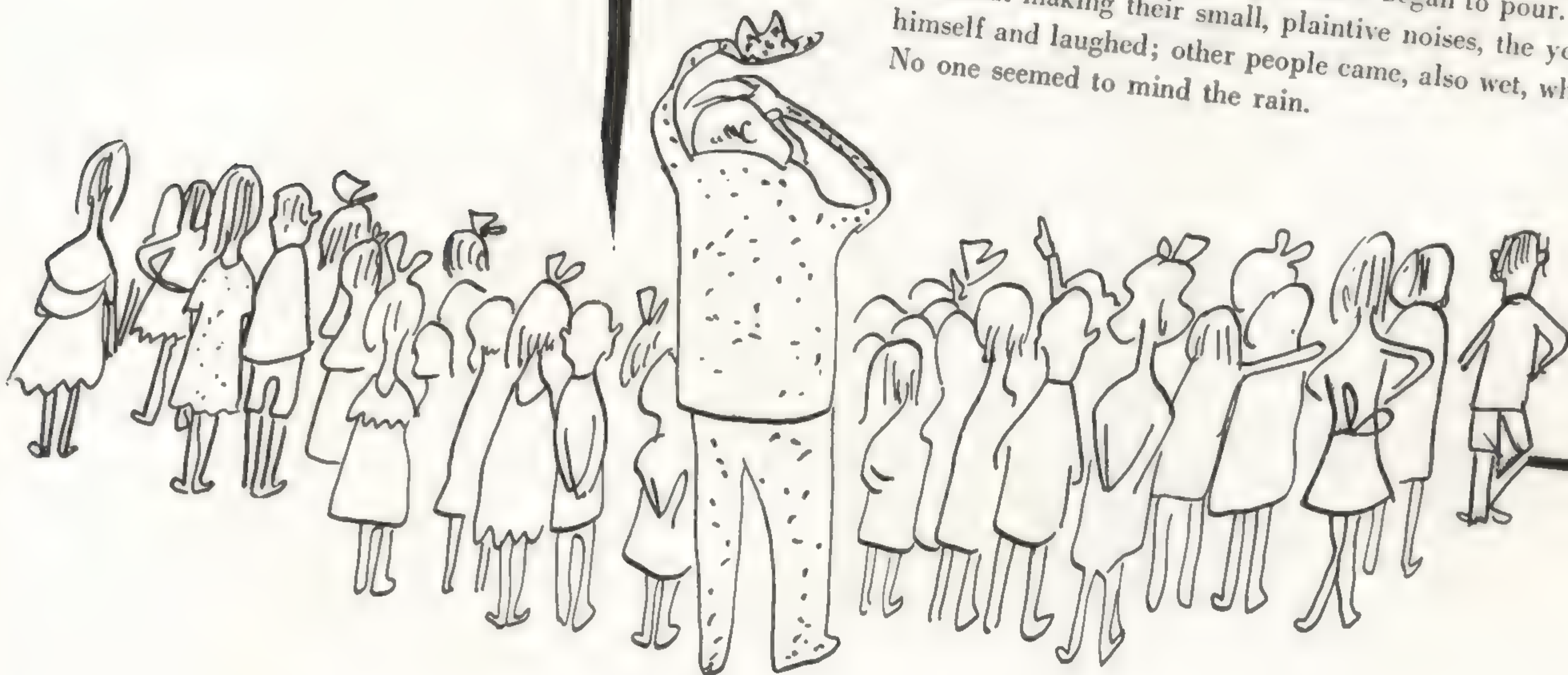
Dear Vogue

So we went to the Fair, but nothing happened except that I enjoyed it. I thought that the French Ambassador and the entire French colony would have screamed their heads off had an American Art commission hung Braque, Vlaminck, and Utrillo's mother exactly (I measured it) eight and a half feet from a counter of travelling goods, an exhibit of shoe leather, dress shields, and some tableware.

The fun, including a look at the assorted female delicatessen, cost thirty dollars and fifty cents. The dinner was excellent, but this World's Fair is not for me. It's good and great. I walked about with my mouth open all night, and, if I laid all the clichés of Lucius Beebe and Uncle Don end to end, they would not reach my point of surprise and enthusiasm. I have every respect for the World of To-morrow, but I seem to be a person of yesterday and wish to remain so.

My humour is in old overstuffed chairs, in a small room with a few people, in *nature morte*. The policemen at the Fair, the boys who push the wagons, the young American boys, all looking like Douglas Fairbanks, junior, are so nice, so helpful, and patient, so likeable, that there is nothing else you can say of them but hope that they will pass that eventual Certified Public Accountants exam.

It might have been better to equip all the wheel-chairs with electric motors—it does not make for comfort to know that some one has to push you around in the heat. The hardy, athletic young man in back of my chair took out his handkerchief and said, "I'm sweating bullets." A moment later, he was soaking wet from rain. It got dark, the wind from the bay shifted a cloud in front of the Perisphere. The young man quickly wrapped me into a shower-car made of fishskin that hung from an umbrella, and raced the car under a near-by building. Then it began to pour. A few sparrows sat about making their small, plaintive noises, the young man shook himself and laughed; other people came, also wet, who also laughed. No one seemed to mind the rain.



Fair



I saw a teacher with children, a long worm of boys and girls, the smallest in front, the big ones in back, winding into the electrical exhibit. The teacher looked as if he had sat in a steam bath with all his clothes on, and then been beaten up. The most eloquent was one of the smallest boys, with a constantly pointing, dirty, sticky finger, and the voice of a small dog which had been stepped on. I stood near him in Steinmetz Hall as he watched the thunderbolt go off. His face was immobile, both arms folded, stomach out, and legs apart. I waited carefully for his comment. It was "Gee whiz!" after the bolt had completely undone his impertinent composure.

He spoke next while watching Dorothy Lee, the Walker Gordon cow. She passed him, being automatically milked on her aseptic merry-go-round, along with an endless number of cows. The little one turned to the teacher, "Gee," he said, "what do they do with the milk?" The teacher mopped his brow, and then looked about, the way one looks for one's hat in a restaurant. After a while, he pointed to a twenty-four-foot milk-bottle. "Gee whiz!" said the little boy again. "Gee whiz" is as good a word as any to take along to the World's Fair.

The visitors, the footsore citizens from everywhere, who creep into the Perisphere and look up at the Soviet with the same degree of suspicion, of light and shade in their faces, that Benton paints so well, the people who ride in the long trains and say in every American dialect, "Oh, isn't it beautiful!"—"Isn't it grand!" are again the kind of people I don't like to make fun of. It has made me very happy to see so many Americans there, Americans whom you see only when you drive out, far out into America. Americans with children, old ladies together, father and son, mother and daughter, walking in a tempo that is altogether impossible with the New York citizen.

For goodness' sake, I just wanted to say I don't care to write and draw this Fair. I am always embarrassed to admit liking something—in such cases, my weapons become a lot of limp Dali antlers. The limpness, I think, would go into my hands if I met Mr. Whalen. I would shake his hand, that so-much-bitten hand.

Ludwig Bemelmans.

A rather plaintive letter explaining the effect of the Fair on a non-conforming humorist, who wrote this with his eyes watering





The Duchess of Marlborough and her daughters, Lady Rosemary, Lady Caroline, Lady Sarah



Life at Blenheim Palace

*The family seat of the
Dukes of Marlborough—
as described by
Laurence Whistler*

[EDITOR'S NOTE: Americans have always had a special regard for Blenheim Palace, the family seat of the Dukes of Marlborough, partly because the present Duke's mother, Mrs. Jacques Balsan, is an American—Consuelo Vanderbilt by birth—and because the Duke and Duchess and their children annually visit Mrs. Balsan in Palm Beach. This July, the ancient glories of Blenheim were revived for the season's biggest début ball...introducing the eldest daughter, Lady Sarah Spencer-Churchill.]

ALONG, straight road over country dull as a battle-field leads away from the solid villas of North Oxford, and you have resigned yourself to wait for more entertainment in the Cotswolds when your attention is caught by a pair of stone gateposts. Such things do not always arouse interest along English country roads, but these are an unusual pair. They are extremely large, each more of a monument than a post, set diamond-wise towards the road, and designed in a remarkably Brobdingnagian style. Through them, there is the glimpse of an avenue, and next, a block of eighteenth-century almshouses, with some inscription you have no time to read before you are carried into a small eighteenth-century town. Out on the other side, the same grey park wall ripples along beside the road for a mile or so and then vanishes. And that is probably all that nine out of ten travellers through Woodstock know of Blenheim Palace.

There is something very English about the way it retires from the world behind a grey stone wall and a gateway—which alone gives an indication of its character; for Blenheim is no ordinary country house, it is a national monument raised to commemorate the victory from which it takes its name, and given by an ecstatic people to the man who is still considered by many to be the greatest Englishman of action of any period, John Churchill, Duke of Marlborough.

Because the Duke and Queen Anne, and almost every one else concerned with the building, wanted it to be a monument as well as a private house, the architect chosen was not Wren, who was by no means too old to have designed another palace if invited, but Vanbrugh, a youngish man with a reputation so brand-new that it was scarcely fixed. Whether the choice was wise or not will always remain a matter of opinion; but it is certain that Vanbrugh produced the grandest palace owned by a British subject, and, if style is taken into consideration, the grandest of all English palaces.

The Duchess disliked Vanbrugh and his grandiosities from the first. But how that antipathy became a passionate hatred, how the Duke was disgraced, how the work stood still for years, how Vanbrugh threw up the job and was finally turned away from the gates—is a moving tale too long to be told here. Let it only be said that when the Duchess completed Blenheim at her own expense, she possessed an immense palace, even though one courtyard, in extent about a third of the whole, was omitted because she considered it to be superfluous.

Perhaps he neglected comfort to gain his effects. The Duchess, who was a practical woman, thought so, at any rate. And she must have been amused by a poem that was soon being handed about, in which the author, (Continued on page 77)





LADY ROSEMARY SPENCER-CHURCHILL



THE DUCHESS OF MARLBOROUGH AND HER DAUGHTERS

CLOCK-TOWERS FLANK THE GREAT COURTYARD



NORTH ENTRANCE OF BLENHEIM PALACE





NYHOLM

SECOND STATE ROOM: TAPESTRIES DEPICTING THE SIEGE OF BOUCHAIN • PORTRAIT OF LOUIS XIV. BY MIGNARD

Blenheim Palace—Marlborough family seat

STATE DINING-ROOM, WITH PAINTING BY LA GUERRE



THE DUCHESS' CREAM-AND-GOLD SITTING-ROOM



GRAND HALL: BANNERS FROM THE FIRST DUKE'S CAMPAIGNS



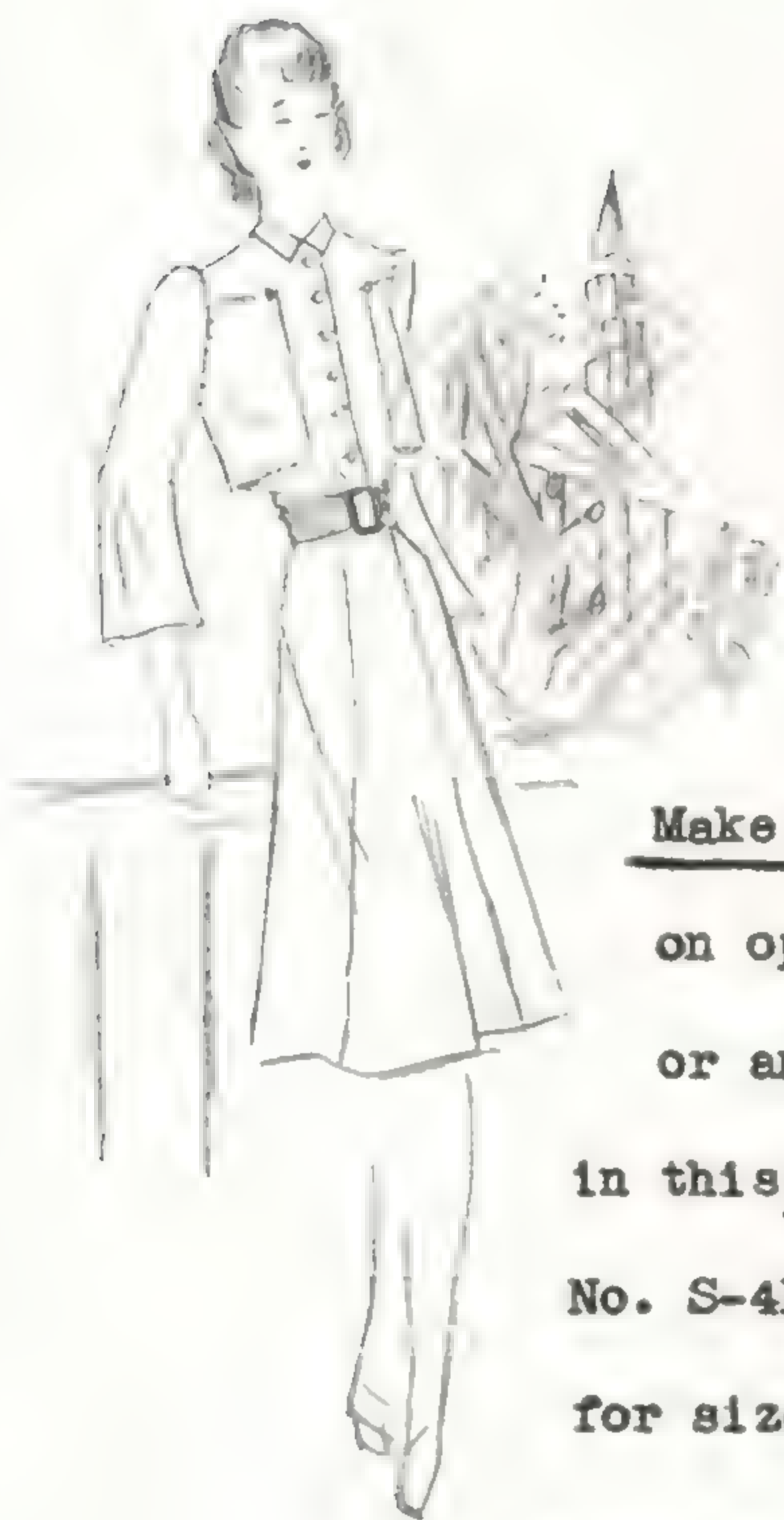
Sewing for the School Year



There's time to sew, before school starts again.

Time to enlist the dressmaker, or the seamstress of your own family, or your own clever hands, in contriving these minor-cost clothes.

Make a golf dress from No. 8457, loose-cut to let you wallop the ball. Designed for sizes 12 to 20; 30 to 38



Make an appearance,
on opening day
or any day thereafter,
in this bolero-dress,
No. S-4156. Designed
for sizes 12 to 20; 30 to 40



DOBBS HAT; HARTMANN LUGGAGE.

Wear, when you catch the train for any boarding-school or college, this travel or week-end suit, No. 8458. Designed for sizes 12 to 20; 30 to 38. Here it's of Gardiner Co-Related tweeds. (Design includes a top-coat, not shown.)

Plan on a dress or two to wear for Sundays, faculty teas,
or - more interestingly - dates. Take these two to school:

First, a dress with gathered blouse,
 tiny waist, wide skirt. Try it of bright wool.

No. 8452; designed for sizes 12 to 20; 30 to 42.

Second, a princesse dress with a tight, buttoned bodice,

Design No. 8453. Make it of, say, green velveteen,
 for football games and tea-dances afterwards.

Designed for sizes 12 to 20; 30 to 38



Take a few yards of tweed

to a good tailor,
 for the two outfits at the left.

First, a campus top-coat,

No. 8456, designed for
 sizes 12 to 20; 30 to 42.

Second, a week-end suit

with a flare-back skirt.

No. 8455, designed for
 sizes 12 to 20; 30 to 38



Run up--and it is a matter of running up--the "Easy-to-Make"
campus dress at the right, alternate for sweater-and-skirt.

It's one-piece, with the proper offhand look; casual blouse,
 free-swinging skirt, and would be nice made of brilliant jersey.

Design No. 8454, designed for sizes 12 to 20; 30 to 38



The back views are shown on page 80

Designs for dressmaking



SOMEWHERE...SKIRT FULLNESS

The skirt is full all around—with fullness released from a corselet-yoke—on this dress of black rayon. Bonwit Teller; Bullock's-Wilshire

The skirt is full over the left hip, in the case of this soft crêpe dress. The taupe-grey is new. Saks-Fifth Avenue, New York, Chicago



The skirt is full at the front of this black crêpe dress, and there's more fullness shirred into a flat front panel. At Saks-Fifth Avenue

The skirt is full in back, where a red rayon jersey panel ends in a cascade of folds, on this black rayon jersey dress. Best; Neiman-Marcus

Again, the skirt is full in back, with a full peplum to heighten the back interest. Black crêpe dress. Milgrim; L. S. Ayres, Indianapolis

Shop-hound Falls For . . .

WELL, of course we fell for the Petomat the minute we saw it at Lewis and Conger, and we think that a lot of other hounds will, too. Here is why. This practically indispensable item dispenses dog food in a way that is scientific and fun besides. At least it seemed like fun to us, and we should be in the know, Hound that we are. There is a metal box, and in the box there is a bowl for food. You put in the dog's dinner, lock the lid, and set the attached alarm-clock for feeding-time. When that arrives (and by this time the beast can hardly wait), up pops the lid, to the sound of an alarm, and the meal is before him. A wonderful idea if you allow the door-man to walk your dog while you're away all day, but trust only your own hands to feed him. And \$5 or so does the trick, and don't think your pet won't learn what that alarm means soon enough.

We fell for Klink, too. We don't want to puzzle you with all these trade names, but this is another humane one. It is a lipstick-stain remover; a wonder! No longer need you see red when you smear your new dress. Rub on this nice fluid, obeying the directions, and all will be as before. While testing it for the benefit of readers, we discovered that it is also efficient about taking ink off your fingers, if that means anything to you. And it removed lipstick and other stains from our papers. (Don't rub too hard.) There is a faint and rather pleasant odour while you're using it; after that, nothing. At Bloomingdale's; approximately 50¢ a bottle.

We have a new "good little buy" for you in the form of a Novostyle half-inch-wide belt of alligator, and the news is that it's *real* 'gator, with "Genuine" stamped on the inside of the belt. The other good feature is the colour range, which embraces plenty of hues. A mere dollar (or thereabout) at Bonwit Teller.

If it's not one thing it's another. Last autumn, we had the hurricane, and now we have the "Typhoon," which is, to put it mildly, far preferable. It's the latest development in electric mixers, of crystal and chromium and stream-lines. It runs on both AC and DC currents, so you can use it just about anywhere except in the jungle (where you'd probably want it most, worse luck!). It runs on one speed, with one switch; no need to change tempo to get results. You can liquefy vegetables and fruits, or frappé drinks with one flick. Some of these scorching August days, just sit on your burning deck, drinking spinach by the peck. Or some nice rum concoction. All because you paid less than \$28 to Ovington's.

Now that we've told you about what to do with your dog when you want to leave him alone, we'll give you some like advice about your children. There's nothing cold and stereotyped (like alarm-clocks) about the services of Your Children, at 15 East Eighty-Seventh Street. This organization, run by two capable and charming women, will keep your children for you while you go to the Fair or the theatre, or take them on sightseeing trips that might exhaust you. To a child who is ill or convalescing, they will write letters, signed Mickey Mouse, Popeye, the Sailor, or another such important personage. If you're fretting about what present to give some small fry, or how to decorate a nursery, the same helping hands come in for this, too. Prices are not high; write Mrs. Katharine Barstow about them.

If it has never occurred to you to think of going to Lenthéric to buy a scarf, you might as well let it occur now, because now they have some nice ones to sell. These large silk squares are of their own design, and have to do with various characters of La Fontaine's Fables, and their activities. Such famous childhood friends as the Fox and the Stork, the Grasshopper and the Ant are scattered in a gay all-over design, on a background of black, white, or navy-blue. There's another scarf quite like this, incorporating Cinderella, Bluebeard, Little Red Riding Hood, and the like, also in a small, closely-patterned print. About \$7 at the salon, 761 Fifth Avenue.

Let us tell you about Lederer, the new shop at 711 Fifth Avenue. They have all sorts of French and domestic accessories, American-made luggage built with a fine foreign look, and a collection of Parisian jewelry. What really excited us most were the leather-covered cane umbrellas, as thin and sleek as they sound. As far as we know, this is the one place in America where you can buy them, so stop envying your travelling friends who bring them back from Europe. A beautiful glazed alligator bag costs approximately \$32.50 here, and a cane-umbrella to match (made from the tail) under \$19.

Make a note of the Colorene Corporation, 25 West Thirty-Eighth Street, and file it for the moment when you want any leather goods dyed a different colour. Without weakening the leather at all, they can turn black to red, and vice versa, at the same time guaranteeing that it will not be up to any such tricks as fading, rubbing, cracking, or peeling. Leather coats, bags, and shoes respond to this treatment, which turns many a dud into a dreamy thing. Prices vary. (Continued on page 81)



K-treated shower curtains made by Joe. A. Kaplan, Inc.

New K-treated

**Curtains, raincoats, anything you like,
forever waterproof, stainproof**

HERE'S something women have always wanted—made possible at last by a new discovery in the Goodrich laboratories. Any fabric, from the finest silk to the stoutest woolen, can be "K-treated" (coated with Koroseal) and as if by magic it becomes permanently waterproof, mothproof, dirtproof; its wearing quality is increased until it seems to last forever; the coating is forever sunproof. And all this without adding any noticeable bulkiness. Appearance of the cloth is hardly changed a particle.

*Shower curtains,
Window curtains*

K-treated shower curtains are as light and attractive after a shower as

before—they're never bedraggled, never tacky because they can't get wet. K-treated window curtains rarely need cleaning—and are so easy to clean.

*Coats, Aprons,
Table cloths*

Smart raincoats of K-treated fabric will keep you dry in a deluge yet they can be folded to carry in your handbag. Aprons and tablecloths of K-treated linen or cotton always look fresh—upset anything on them, wipe off with a damp cloth, and the apron or tablecloth is as clean and fresh as new.

Piece goods of K-treated silk, cotton, wool, linen offer a world of possibilities—dress-maker bathing suits, sport

dressess, children's wash suits and dresses, upholstery for porch furniture and a hundred other ideas of your own.

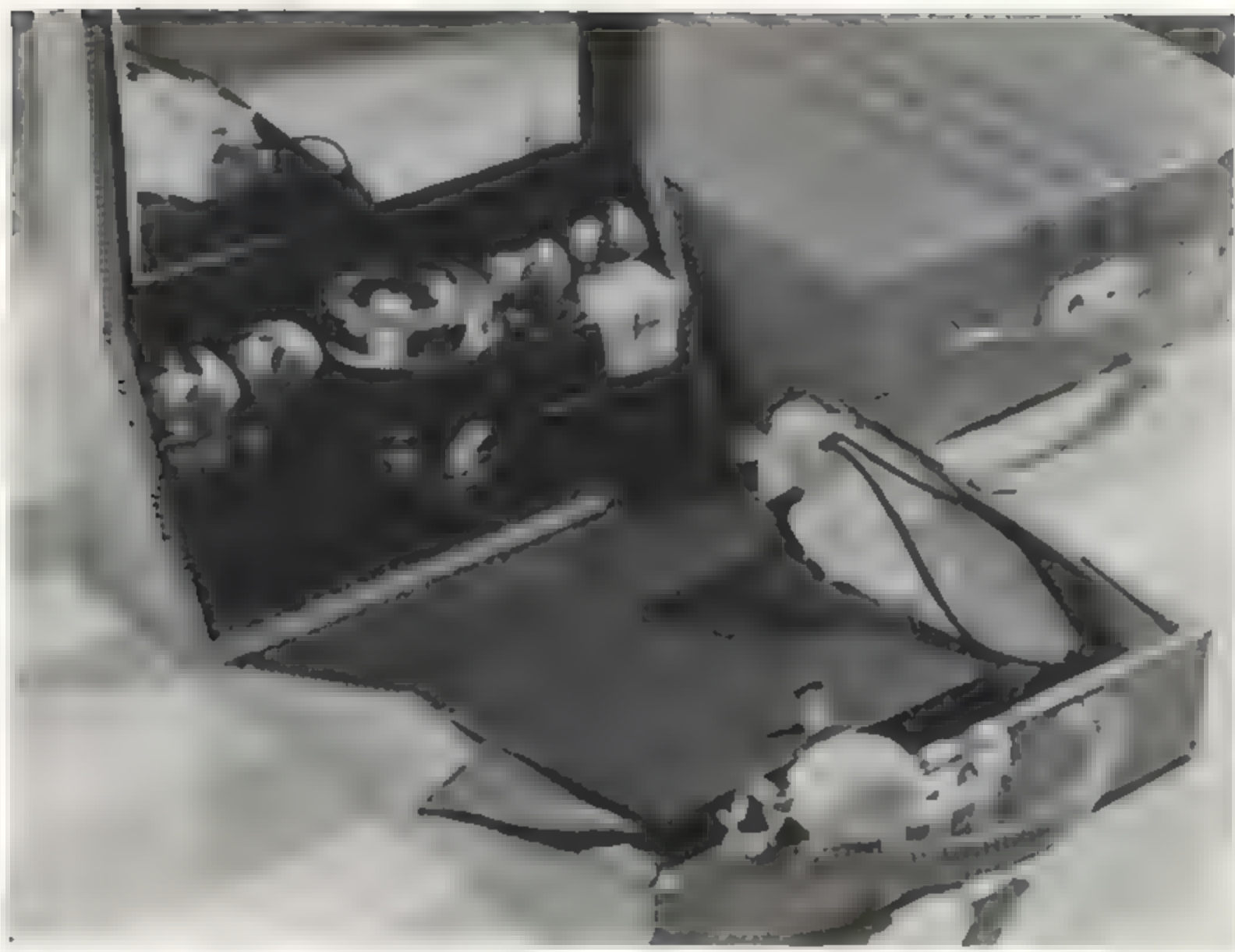
K-treated fabrics can be in any colors or patterns, of any cloth. They can be washed, ironed, sewn, if simple directions are followed. They never get sticky in hot weather, never crack or grow stiff in cold. The Koroseal coating is permanent but invisible—it is a pure synthetic—contains no rubber, has no odor, can never discolor.

Already there are many articles made of K-treated fabric and more will soon be ready. See them as soon as they appear in the stores, and be among the first to enjoy the convenience and economy of this revolutionary new fabric discovery. The B. F. Goodrich Co., Akron, Ohio.

THE NEW

K-treated
FABRICS BY
Goodrich





Henri Bendel's prize piece for week-ends is this travelling-case, with a complete beauty layout of handsome jars and bottles. The case is of light airplane fabric, with stripes to match your luggage



Imbedded in this giant rose is Ann Haviland's new "Célèste" perfume, a floral blend, with sachet to match. The bottle is a miniature of the delicate rose petals. Exclusively at Jay-Thorp in New York



Fabergé's Body Duster is an ingenious gadget for complete ease in applying after-the-bath powder. Insert the fragrant package of Woodhue powder in the hollow brush end, and dust yourself lavishly



Dermetics' grey pigskin kit, with a bright red lining, holds six little bottles filled with their oil skin preparations, powder, and an antiseptic deodorant. A double-zipper top is quickly and easily manipulated

DISCOVERIES IN BEAUTY

SUMMER is well under way, but we can't resist giving you a few more pertinent suggestions before we close our editorial eyes to bright sunshine, frantic efforts to remain cool and unconcerned—and ways and means to do it.

For instance, summer is the time to refresh your skin, to keep it clean and shining, to allow it to breathe naturally, to use light preparations, little make-up, and vivid shades. "Surface make-up" is the Cyclax way to beauty, and Cyclax is that famous English house that has been nurturing English complexions on two hemispheres for the past half-century.

Surface make-up is simple and expedient. Use a light foundation lotion (a choice of three) over your thoroughly clean skin. This acts as a protective base for the rest of the make-up—rouge, powder, and lipstick—holding it in place. The practically water-thin foundation does not sink in—it just does a good job of protecting. Use the Day Lotion for dry or normal skin, the Blended Lotion for oily skin, or Milk of Roses for a very dry condition. And, at night, be pleasantly amazed at the lightning speed with which you can remove the whole business with a few well-directed strokes of a pad saturated with Cyclax light cleansing lotion. Incidentally, Cyclax has produced a fine lipstick colour, called Romany Tan, for tanned skins.

The Cyclax salon is at 7 East Fifty-Third Street.

Harriet Hubbard Ayer presents a Sun Tan Lotion that does a thorough job of protecting exposed areas against burning. It is a clear, colourless liquid—odourless, too—which is quickly and easily blended into the skin. Another item is its resistance to salt water, so that the working elements of the liquid are still with you after you emerge from your salt bath. The bottle is a triumph of compactness, with raised front and back panels to make it non-slippable.

Mary Chess puts emphasis on feet by thoughtfully calling attention to the fact that those long-suffering extremities, as much as any part of the body, need care—and lots of it. Their Cooling Lotion is a delightful preparation for use at all times. Gently pat it on before starting out on all-day expeditions, or after the strain of long hours of standing, or before dancing, or just before retiring, to assure complete relaxation. The lotion is refreshing, cooling, and delicately soothing.

Even Glow, that gleaming make-up foundation, which is also a producer of very fine summer tans, can be had in oil or cream form. It is a rich burgundy colour, in liquid form; and a paler grape-ice tint, in cream form. In both, it produces a shiny, attractive finish for summer skins and a rich, even tan. At Saks-Fifth Avenue in New York and shops throughout the country.

Along about this time of year, you'll find those little squint lines showing up. Reflections become dangerously intense, even the old grey pavements send up little stabs of brightness, and pools and tennis-courts glare like a bad colour photograph. That is the moment when you have to take precautions—for you can't canopy your eyes with sun glasses *all* the time. Just for that purpose your old friends, Eye-Lifts, have brought out a cream called Eye Firm. It's soft and sheeny—and exceedingly becoming. And, while it is giving your orbs that coveted dewy look, it also lubricates and soothes the sensitive skin of your upper and lower lids. A very good thing to have on a summer dressing-table, and in the bath-house.

Delettrez has captured the clear, bright warmth of summer in a Bermuda Red lipstick. We are very fond of clear red shades, because they can be flatteringly worn by the majority of women. The lipstick has a smooth, even texture, and Delettrez has produced both a dry and cream rouge to go with it. We feel that clear red cosmetic shades are going to carry over into the autumn picture, so keep Bermuda Red on hand.

LIFE AT BLENHEIM PALACE

(Continued from page 67) having been shown all the glories of the place, makes this reply:

"Thanks, sir," cried I, "'tis very fine. But where d'ye sleep, or where d'ye dine?"

I find by all you have been telling That 'tis a house, but not a dwelling."

No doubt, the American lady who, staring up into the dome of Castle Howard, seventy feet above her, was heard to murmur, "It isn't *homy*," would have used exactly the same words here. But a house can not be lived in by one family for two hundred years without becoming a home, rich in human associations; and if it says much for the taste and judgment of successive owners that Blenheim is virtually as its first mistress left it, it also says something for the poor architect. The private apartments of the present Duke and Duchess are those very rooms that Vanbrugh arranged for John and Sarah Churchill—the bow-window room, for example, where the stricken soldier loved to watch his grandchildren playing Cleopatra and Antony, although the Duchess, somewhat harshly, one thinks, had ruled out kissing.

In the State rooms, the great battles are still being won in Brussels tapestry, and the heavy gilded mirrors are still hanging on the crimson walls, just as they were when Horace Walpole walked through the rooms and found them so amusingly old-fashioned, never pausing for a moment to consider whether his own sham Gothic would be eternally smart.

To alter Blenheim structurally

would, of course, be unthinkable, and few innovations have been made beyond those which good sense approves in every house, however venerable. Tallow candles no longer wink in the stone corridors, and the kitchen is not quite so far away from the dining-room. Like a few other great seats, it is a kind of little state in itself, considerably self-supporting, and with nine lodges at the frontiers. Fifty gardeners and a home farm provide the kitchen with material for the twenty-four meals that deploy from it every day towards different parts of the building, and the great urns of blossom throughout the house are, of course, entirely filled from the gardens.

Except for the high, painted saloon behind the portico, which is now the dining-room, the State rooms, preserved so well, are no longer in use. But week-end parties use the long library that embraces the whole west front and, in the summer, the charming suite of rooms beneath it, which open into the garden. There, as one might expect, much less of the original layout has survived. An immense lawn extends where the parterre was once rich in formal beds and bushes. But elsewhere the present owner has remedied that, by creating terraces with fountains, overlooking the lake.

The Duke and Duchess spend the greater part of the year at Blenheim with their children, and take a lively interest in the running of the estate, in the gardens, and in hunting and shooting. It was the hope of their great ancestor, who did not live to see it completed, that in just this way the monument to his glory would become the home of his posterity.

PRINCESS ELIZABETH

(Continued from page 57) The same sort of tailored clothes will carry her right through her 'teens, with the addition, probably, of a tailor-made suit, coats more closely fitted, and dresses a little more sophisticated.

She still wears short party frocks, usually of net or organdie, sashed at the waist and frilled at neck and hem. (For very special parties, she wears long dresses, as you see on page 57.) Perhaps, if she were an only daughter, she would always wear long frocks now. But she and Margaret Rose look more charming dressed alike, by night as well as by day. For a party wrap, she wears a knee-length white ermine cape with a large collar.

Princess Elizabeth wears tweeds with typically English ease and casualness. In the country, she wears simple skirts or kilts with a soft jersey and a cardigan. Sailing on the Royal yacht, or by the sea, she wears a shorter-than-usual skirt with woollies, and two-colour deck shoes. She rides in jodhpurs, a beautifully cut fine tweed hacking coat, shirt or pull-over, velvet jockey-cap, and string gloves. For Girl Guides—there is a special Buckingham Palace troop—she wears a navy-blue pleated skirt with regulation Guide uniform.

Elizabeth has now quite given up the bonnet-shaped hats which Margaret Rose still wears. For the elder Princess, it's either a neat beret of tweed or velvet (to match her coat), often trim-

med with a feather or clip; or a felt sports hat, like a riding-hat; or a ribbon- or flower-trimmed straw hat. Frequently, however, she goes hatless, even to quite formal occasions...an example which many English children follow, right up to the debutante age.

Two months ago, she blossomed for the first time into silk stockings. She still frequently wears socks, but the Queen gave her a box of silk stockings for her thirteenth birthday, to wear at weddings and formal occasions. She has, too, warm, ribbed stockings for cold days in the country.

Her shoes are still flat-heeled and plainly cut, and will be simple in design, though more varied, until her coming out, which, it is rumoured, will take place at the early age of sixteen. For sports, she wears leather tie shoes in winter and attractive two-colour canvas tennis shoes in summer.

Elizabeth has lately taken to carrying a pochette hand-bag with her best clothes—another symbol of emancipation. She has given up wearing a hair-ribbon. She puts on a diamond watch-bracelet with her party frocks (it's a birthday gift from the King). On the lapel of her tailored clothes, she pins a boutonniere or clip.

She is, in fact, just beginning to grow up. Yet her clothes still retain the strict, tailored simplicity which is the key-note of good dressing for the younger generation.

SHUR-TITE

*Favorite of
the month*



DESIGN PATENTED

P

rophecies of things to come this Fall

glimmer of gold softness of drapery

realities this moment in a bag of dressmaker

softness, its slender strap strung from spirals of

gold. At your favorite store in new Fall colors.

Slightly higher West of the Rockies.

\$5

Goldsmith **BROTHERS**

NEW YORK

CHICAGO • LOS ANGELES • PARIS • LONDON

CREATED FOR YOU...WITHOUT DUPLICATE



URBANE BAGS STYLED TO BE FOREVER NEW

JEWELRY GALLANTLY DIFFERENT IN DESIGN

Gump's bags and jewels are classics. Styled truly...to be the mode not only this season but for many seasons. Originals. Typical: this rich brown antelope pouch with carved old ivory clasp, (65.00)...this choker (275.00) and matching bracelet (150.00) of aquamarines and tourmalines from old mandarin necklaces. Correspondence invited.



SAN FRANCISCO • HONOLULU

YOUNG IDEAS ON ENTERTAINING

ARE you just-married, with little elbow-room and less money, and a swarm of party debts to pay back? Or are you a career girl in like straits? Or merely flat of purse and hospitably inclined? If you're any of these, then buffet parties are your answer, of course, short of voluntary bankruptcy or an eat-drink-and-be-merry-for-the-next-six-days-we-eat-lentils régime. (We know a girl who managed to subsist for a week on Shredded Wheat biscuits and milk, following a particularly lavish soirée, but she doesn't recommend the practice.)

The great beauty of the buffet scheme is that you can dispose of good round numbers of "creditors" with relatively little strain on the budget, and pile up a few future credits at the same time. But, don't, please, pack your unfortunate guests into your apartment like so many Bismarck herrings. Night-spots depend for their existence on a cosy, airless intimacy, but, remember, there one pays to get it. Inflicted gratis, it loses its charm.

Do have sufficient plane surfaces on which guests can set their plates and glasses. No full-grown male enjoys balancing laden plate on angular knee. (It's agony enough at tea, where the food is of negligible importance.) Provide nests of little tables or a covey of borrowed card-tables.

Serve simple food and drink—and plenty of them. Nothing is worse for an invited guest than the horrid suspicion that he's dispatching your last tin of "vintage" caviar. Conversely, the successful hostess is the solvent soul who can enjoy her own party without fear of the shadow of the cheque-book. There's no necessity for becoming a dyspeptic pauper in the cause of sweet hospitality, since ingenuity and ease are more important than formal perfection.

WINES AND BEER

Get the catalogues of the bigger wine houses and study them for bargains—not necessarily imported. You'll find you can get champagne *nature* for as little as a dollar a bottle, if you order a case; slightly more, if you get single bottles. And a good *vin rosé*, we maintain, can add as much sheen to the right menu as any of the *grandes marques*. Don't be afraid to serve beer, either. Some foods demand it and would be spoiled by almost anything else. For an effect of squire-ish plenty, get a quarter of beer, for about three dollars. Be very sure of your guests first, however, or provide some alternative for those unfortunates who genuinely dislike beer.

As to food, serve nothing that can not be easily cut. Card-tables and laps are at best pretty uncertain terrain, making the simplest carving a delicate operation. This, as you can see, neatly disposes of such costly possibilities as squab, pheasant, or even broiled chicken. On the other hand, it puts the blessing of common sense on Plain Jane dishes, such as hash, and on equally cheap, but faintly exotic things, such as curry. To be really good, though, all of these must be piping hot. A chafing-dish, hot-water stand, or even heavy baking-dishes, handsome enough to appear in public, are essential.

We know one young bride of Southern extraction who inveigled an uncle into giving her a beautiful, but businesslike chafing-dish for a wedding present. Thus equipped, she has built up an enviable reputation for herself with Georgia hash, made from a family recipe. With the hash, she has an enormous chiffonade salad, a platter of cold, sliced chicken or turkey, and plain bread-and-butter sandwiches, tissue-thin, followed by vanilla ice-cream with a praline sauce, and coffee. A minor red Médoc usually accompanies the main course. Later in the evening, she puts ice, Seltzer, Bourbon whisky, French and Italian vermouth, and cassis syrup on a convenient side-table, and her guests mix their own drinks. She's seldom troubled by the Game Problem, for conversation seems to thrive.

ONE SPECIALTY

Superlative chicken pie with a biscuit crust light as a breeze is the stock-in-entertaining of another Bright Young Thing—and practically her only starring culinary accomplishment. When she first began to give parties, she was a little embarrassed by the unvarying menu, but people hinted so broadly for re-invitations that she soon gave up all false modesty and concentrated on the memorable pie. She leaves it in its white French earthenware baking-dish, and it stays hot indefinitely. With it goes a fish mousse or tomato aspic, and a light white Bordeaux, well chilled. Always, there are biscuits, split and buttered and very hot. Dessert is invariably *pots de crème* in assorted flavours—vanilla, coffee, chocolate, and praline—followed by coffee.

For hostesses of the can-opening or amateur variety, there are two alternatives. One is to entertain less frequently, with more of a flourish. Get an expert cook-waitress from an agency for the occasion, and plan your campaign on paper beforehand, down to the last butter-curl. Carefully combine guests who have interests in common, but who know one another not too painfully well; twelve are about the maximum for easy handling. Cover three card-tables with identical white damask cloths, and, at each, set silver, napkins, service-plates, water- and wine-goblets for four. The centrepieces should be exactly alike—perhaps little bronze chrysanthemums, surrounding the base of a tall white candle.

Start with bouillon, accompanied by cheese straws. The waitress can take away the cups while your guests are helping themselves from the buffet. Here might be a whole roast chicken or turkey, sliced and put back together again; tomatoes stuffed with cottage-cheese and chives; a hot casserole, such as oyster pie, potatoes au gratin, or macaroni baked in butter with bits of mushroom, olive, and bacon. Serve with these hot buttered rolls, and *vin rosé* or a light claret. Dessert might be *babas au rhum* and vanilla ice-cream, or meringues glacés with a thin chocolate sauce. Finish with the blackest of coffee.

If you'd prefer to entertain often and more casually, you might deliberately specialize in off-hour meals. Bring people home with you from cocktail parties, from football games, after

BELT OF THE MONTH



Schaffer

GILT-EDGE

At leading stores

\$1.50

Gilt-Edge... a wise investment in fashion. Smartly dressed women about town and gay young college girls will perk up their first autumn woollens and heavy silks with this Schaffer original. You'll see its trim gold-outlined buckle on soft suede or gloyskin at football games, about campus, and gatherings everywhere. Featured in black, brown, and the important fall colors



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World's foremost manufacturer of quality belts for women

YOUNG IDEAS ON ENTERTAINING

the theatre. Have people in for late, leisurely Sunday breakfast or early Sunday-night supper before the movies. There are always difficult time-gaps to be filled in somehow, and people are enormously grateful for being rescued.

Ferret through the antique shops for a beautiful, big soup-tureen, and build your suppers around that. When not in use, a genteel tureen circa 1880 can be an elegant ornament to a Victorian *décor*, with or without flowers. Put to its original purpose, it will give an air even to Irish stew. Try steaming-hot shrimp bisque—serve with it legions of sandwiches: Boston brown bread spread with butter and cream-cheese; watercress sandwiches; heartier ones of chicken ground with almonds and flavoured with onion; ham and pâté in tiny finger-rolls. Or, have thickly rich black bean soup with thin squares of frankfurters or slices of hard-boiled egg on top. Serve sandwiches with this, too, or the flaky Russian meat turnovers with the unpronounceable name, or baby sausages *en croûte*.

Ennoble cream of tomato soup with a liberal seasoning of thyme; have with it little rolls filled for half their length with deviled ham paste, the other half with American cheese, and heated to the melting-point in the oven. Have onion soup or *minestrone* with plenty of grated Parmesan, or borsch with sour cream. Serve a mixed green salad with any of these, and have plenty of strong coffee in big cups.

OUT OF THE CHAFING-DISH

A chafing-dish does great service at such impromptu meals. It takes only a few minutes to make a simple curry sauce, and the rice for your curry will boil in these few minutes, too. Add whatever fish or meat you choose—probably shrimp, chicken, or lamb. Assemble the traditional accompaniments, such as *poppadums*, Bombay duck, grated cocoanut, and chopped peanuts, and your meal is almost complete right there. Or, cook red kidney beans in red wine with onion and a few bay-leaves. Canned spaghetti pointed up with grated Parmesan cheese, slivers of onion, and bits of mushroom or bacon can be deceptively good. You can buy ravioli in jars, ready to heat and serve, and Mexican tamales, as well. Real *chili con carne* is probably a trifle hot for Yankee enjoyment; a milder domestic version is not only good, but practically cook-proof.

A green salad involving avocado goes well with any of these chafing-dish products, and they have an affinity for beer or *vin rouge ordinaire*. Serve with them crusty French bread sliced almost through, spread with garlic-flavoured butter, and heated in the oven. Have no dessert at all, or, at most, a *macédoine* of fresh fruit or guava paste with cream-cheese and water-biscuits. If you like, the *chili* menu can be developed into a really substantial meal by adding saffron-tinted Spanish rice, well seasoned with onion and scarlet pimiento. The colour harmony is worthy of a Velasquez!

For preparing Sunday breakfast, a chafing-dish is little short of indispensable. Give it the place of honour in the centre of the buffet and flank it

with pitchers of fruit-juice, columns of toast, pots of jam, urns of coffee, tea, and chocolate. Because Sunday breakfast is such an ambiguous meal, the range of chafing-dish possibilities is infinite...from scrambled eggs to baked beans...from sausages to steak-and-kidney pie. One Boston bride makes a specialty of feather-light codfish balls. The pride of another new ménage is real Southern hominy grits—the coarse kind—, melting with butter and partnered by “side meat” (in the guise of Canadian bacon).

WORLD-WIDE BREAKFASTS

You might serve corned-beef hash or New England “red flannel” hash. Or creamed chipped beef, creamed salt cod or shrimp. Get Philadelphia scrapple and eat it with butter and syrup or butter alone. Have chicken hash with waffles. Expand your scheme to include a whole baked ham supported by waffles or buckwheat cakes. (Borrow a second waffle-iron or griddle, so there'll be no awkward waits between relays.) Plain scrambled eggs seasoned with freshly ground black pepper are delicious, of course, but they can be embroidered upon in a dozen ways—for instance, combined with shrimps, anchovy, diced ham, or *fines herbes*. Stuff halves of hard-boiled eggs with a curry or deviled yolk mixture and serve them in a Mornay sauce, well flavoured with Gruyère. Indulge in eggs Bénédict, after the fulsome custom of the Hotel Roosevelt in New Orleans.

You have tremendous leeway, too, in the matter of beverage and bread. Serve *café Viennois* by way of luxury. Have South American maté in place of tea, spiced brandy chocolate instead of plain hot chocolate. With either *café Viennois* or hot chocolate, do have a big bowl of unsweetened whipped cream and let each individual apportion it to himself according to his conscience—or régime. As to breakfast breads, make the most of your wide range. There are scones, pop-overs, cinnamon buns, Parker House rolls, sally-lunn, blueberry muffins, bran muffins, baking-powder biscuits, and toast from which to choose. Try nut or orange or raisin bread toasted. Experiment with the specialties of the foreign bakeries—brioques, croissants, or *petits pains*; sugar-glazed German *Brötchen* and *Kuchen* of interminable varieties; Swedish breakfast rolls.

Ask your Helga-by-the-day what they eat for breakfast in her country. She'll love to show you that her compatriots have something whereof to boast. Hunt up special preserves—or get the best you can find of the well-known species. Try honey butter with hot biscuits; it's much easier to handle than liquid honey. Get delicate wild strawberry jam and *confiture aux groseilles*, English orange marmalade and Florida grapefruit marmalade. Order country-made pure jellies from one of the farmers' cooperative societies. (Get your sausages, scrapple, ham, and bacon from them, too.)

With a large measure of ingenuity and a peppering of wit, you can sift down your guest-list and level off your cheque-book at the same time. It's quite a feat, but there's fun in doing it.

B. C.

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Original and exclusive “Wild Honey” is deceptively demure. Its fragrance tilts at danger lightly—and at romance—even as you, at your gayest.

The mystery of fragrance adds a wise lure . . . and the loveliest of a lady's accessories!

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Original and imported fragrances (at *unimported* prices) are awaiting your leisured inspection. We suggest especially “Wild Honey”—a new and original scent available only at our shops in Bermuda.



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IT'S OFF because IT'S OUT
Actually eliminates superfluous hair with amazing success. Ideal for face. Treatment or FREE Demonstration at my Salon.

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HEART O' THE PELT, Inc., SAINT LOUIS

IF IT'S Heart o' the Pelt IT'S AS GOOD AS IT LOOKS!

IMPERMANENT HOBBY—PATCHWORK

(Continued from page 36) what I am doing (for the Patchwork Code will not permit you to go out and deliberately *buy* new material to cut up). It is a curious fact, however, that I am likely to be given more than I want of bits of brocade, silk, or velvet, but I very soon run short of fragments of printed cotton, and nobody ever will give me these; perhaps they think them too cheap and cheerful.

By the time I had reached my third or fourth attempt, I noted (with that passionate interest we all have for our own hidden idiosyncrasies when they come to the surface) that I had become opinionated and whimsical over certain favourite pieces which I cut up and used over and over again for as long as they will hold out. They form, in fact, what the radio would call a "signature tune." I personally have three signature-tunes, and I hope conceitedly that in the far-away future of my patchwork immortality (or will it all have frayed and frayed and frayed itself away?) experts will say with that air of careless authority: "No, this isn't a genuine G. B. Stern. Look, it hasn't got a seagull bit anywhere." The seagulls are white on a vermillion background; that dress never looked right on me, but now it makes a pretty motif in the patchwork. I recently bought too much material for a dress of navy-blue marocain embroidered at seemingly intervals with a tiny arabesque in gold thread; a patch of this, cut to show the arabesque, will be enshrined in every cushion; the dress itself is still in use, so my friends are able to look from My Art to me and from me back to My Art, indulgently linking us together.

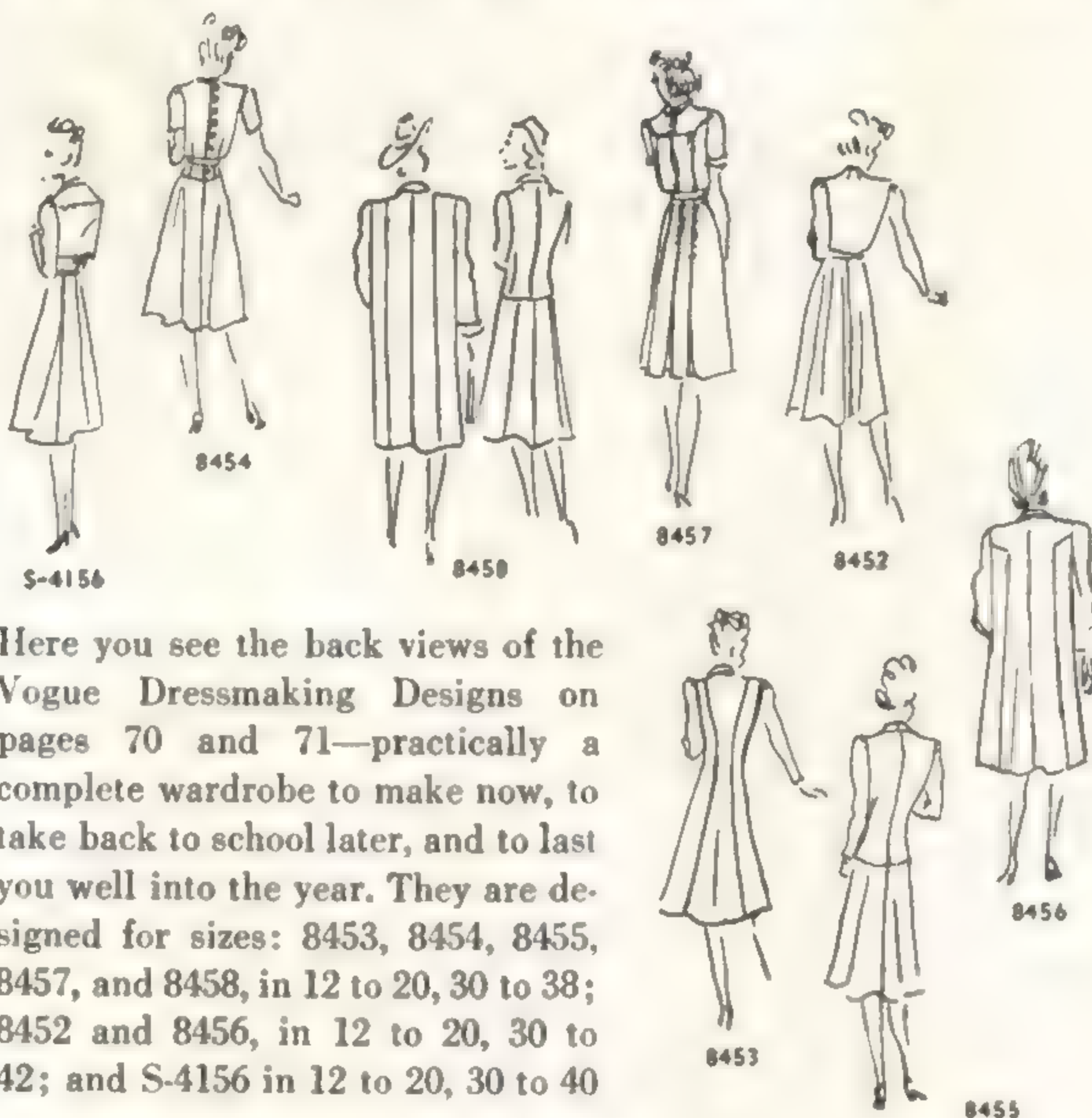
My third signature-tune is a faded, but still lovely relic of an old brocade skirt which was in itself a

relic when I first bought it over sixteen years ago at a little antique shop in a small Italian hill-town: dark hollyhock crimson shot and striped in black and silver. Originally I had it adapted as an evening dress, and some of it at any rate has now found a better use; it was too fanciful to wear, but patchwork itself can not be too fanciful as long as there is no whimsical discussion about it. I never reject any scraps of comic relief which may add human interest to my design. I have a nice bit of American farmyard cotton, hogs and barns and hay-carts, and another which cuts up into portions of milkmaid with portions of a cow.

Strange, savage lusts seized me as I gradually became absorbed by this new hobby. My point of view over clothes perilously altered: instead of cutting up material to make a dress, I madly desired to cut up dress to make material. That, of course, is my own affair while I keep to my own attire; but the reckless desire develops fast, and I stare at visitors, thoughtfully fingering my scissors. The hungry concentration of my gaze is liable to make them feel uncomfortable, and they get up and go sooner than they had intended.

I have planned a nice little short story, though perhaps a trifle on the morbid lines, about a lady (as it might be any of us) who became a zealous devotee to patchwork; and after using up her own scraps and begging from others, gradually went off her head and saw the whole textile world in terms of patchwork, so that nothing was safe from her: for, in her bright dementia, she thought that if she cut up what was already whole into pieces, she could make up a Better Whole. We call this the Bairnsfeather complex.

DESIGNS FOR DRESSMAKING



Here you see the back views of the Vogue Dressmaking Designs on pages 70 and 71—practically a complete wardrobe to make now, to take back to school later, and to last you well into the year. They are designed for sizes: 8453, 8454, 8455, 8457, and 8458, in 12 to 20, 30 to 38; 8452 and 8456, in 12 to 20, 30 to 42; and S-4156 in 12 to 20, 30 to 40

PATTERNS MAY BE PURCHASED IN THE IMPORTANT SHOPS IN EVERY CITY, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 21 DUNDAS SQUARE, TORONTO, ONTARIO. PRICES OF PATTERNS WILL BE FOUND ON PAGE 19.

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informs his clientele that his step-in, one-piece garment and brassière are on sale in all the better shops of the United States. All his creations carry his label:

"CADOLLE-MADE IN FRANCE"

This label is your guarantee of satisfaction—demand it!

SHOP-HOUND FALLS FOR . . .

(Continued from page 74) The fact that the Kirsten cigarette-holder is very fine does not mean that it will help you blow smoke-rings like this, but we think you will like it, anyway. It's made of airplane metal, and is consequently very light and cool and modern-looking. Also, it has what might be called a "dandy new feature." When your cigarette is reduced to a butt, you remove a ramrod from inside the holder and push the butt back through the holder, thence into an ash-tray. While this is happening, the inside of the holder is wiped clean, so you start over each time with a pristine implement. And \$3, approximately, isn't too much to pay for this privilege. You can buy one at Abercrombie and Fitch for this stipend. And, of course, while you're at Abercrombie and Fitch's, it would be mean to forget your husband, so you can just buy him a Kirsten pipe, with a briar bowl, and the same ramrod device for cleaning. That will be a nice match, because the stem is of the same metal as your holder. You'll pay around \$10 or more for a pipe, with four sizes to choose from.



With so many friends arriving to see the Fair, you're probably having a devilish time finding space for them—especially closet space. So a demountable coat-rack was born.

It will hold about fifteen coats, more dresses, and, when the need is over, you can take it apart, and it will lie quietly in the closet.

The metal frame costs about \$21, and \$8 is an average price for a chintz or linen cover for it. The New York Exchange for Woman's Work sells the frames, and will make you any kind of a cover you like.... Lewis and Conger can't bear to see you waste any space, either. Their Closet Shop now boasts of a series of bathroom chests that are tall enough to hold a lot, and thin enough to fit into even a very small space. You can buy one for around \$15, in white, ivory, or pastel-painted finish.

We were feeling jaded when we went to Castellanos-Molina the other day, but we got *that* nonsense out of us right away when we began to listen to the Spanish records there. Such tangoes and rhumbas as you've never seen assembled before and, most fun of all, a big selection of those Calypso records sung by the West Indian natives. Whatever you feel about politics, you owe it to yourself to hear "Roosevelt in Trinidad," a saga about his "urbanitee" and gifts to "Dumawcrassee," sung in a mixed, precocious patois that is hard to resist. "Duke and Duchess of Kent" will make you sit back and listen, too. For around thirty-five cents. All this tumult and shouting is at 135 East Sixty-First Street.



Here Hound is protecting herself as best she can. And her best is pretty good in the matter of the sun's advances. The great glasses before her have wide rims and ear-pieces, giving the approved "goggly" appearance. And you can have them in many transparent colours or white, with a choice of colours in the ground and polished lenses, too. They cost around \$5 at Lugene, 600 Madison Avenue. They are named O. P. C. "Riviera." There's a trick variety of tortoise-shell goggles with side-shields that fold back so that they fit your face, and can be carried more easily in their unused state; about \$10. And two-toned sun-glasses with colour on the front of the rims only are very pretty.

Let me tell you what I do for
ACID SKIN*



*A TROUBLESOME
CONDITION CAUSED BY
EXCESS FATTY ACID
ACCUMULATIONS

"I have found the best way to help an Acid Skin is the same way many physicians tell us to relieve excess stomach acidity—with Milk of Magnesia! By acting on the excess fatty acid accumulations on the skin, Phillips' Milk of Magnesia Creams do externally what Milk of Magnesia does internally, and in this way help to overcome the faults of an Acid Skin."

So many women complain that their skins seem acid as they note a gradual loss of freshness, firmness, suppleness; as blemishes come to plague them—enlarged pores, oily shine or scuffed, scaly roughness.

Don't be discouraged. Here's help for your skin, through the beneficial, beautifying action of these remarkable Milk of Magnesia creams! **PHILLIPS' Milk of Magnesia TEXTURE CREAM.** Put acid-neutralizing Milk of Magnesia to work on your skin through this unique skin cream! In the very same way it acts to relieve an *internal* condition of excess gastric acidity, so *externally* it acts on the excess fatty acid accumulations, helping to prevent and overcome unsightly faults and so to make your skin lovelier.

A new kind of foundation. Because the Milk of Magnesia in this remarkable cream really *prepares* the skin

for make-up—softening, smoothing away roughness and overcoming oiliness, Phillips' Texture Cream provides a make-up foundation unlike any you've ever tried before. Powder and rouge go on evenly and cling closely—for hours, without touching up.

PHILLIPS' Milk of Magnesia CLEANSING CREAM. And for a really *clean* skin, just try Phillips' Cleansing Cream! You've never used a cleansing cream like it. The Milk of Magnesia not only loosens and absorbs the surface dirt and make-up, but penetrates the pores, neutralizing the excess fatty acid accumulations as it cleans. It leaves your skin soft, smooth, clear and thoroughly clean.

Give your skin the beneficial, beautifying action of these unique creams—the only creams which contain the famous acid-neutralizing ingredient, Phillips' Milk of Magnesia.



PHILLIPS'
Milk of Magnesia
CREAMS

2 SIZES.....30 CENTS AND 60 CENTS

*Able assisted by
the class of '39*

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presents

your new

COLLEGE

WARDROBE



MCMULLEN CLASSIC OF GLEN PLAID

TONI FRISSELL

Who knows most about the wardrobe needs of college girls? This year's graduates, of course. And who is best fitted to select the right clothes to fill these needs? Vogue, of course. Put the two together and you have the Ideal College Wardrobe for 1939.

You'll find the August 15th issue of Vogue an authentic course in college fashions. Seniors from 251 colleges, participating in Vogue's annual Prix de Paris contest, gave us the prerequisites. Every required wardrobe subject has been thoroughly covered and there are scores of optionals to choose from. New variations on the veteran sweater-and-skirt team . . . gay accessories to spice your class room uniform . . . sophisticated clothes for week-ends . . . all these, and more, at prices keyed to college budgets.

No wasted time or money for the college girl who shops with August 15th Vogue! Here, you can choose at leisure from the smartest school and college fashions—and here, you'll find a list of stores throughout the country that are featuring the actual clothes. There's sure to be one in your neighborhood. So—before you launch your college shopping expedition, read August 15th Vogue.

August 15th VOGUE on sale August 10th—35¢

ALSO IN VOGUE'S COLLEGE ISSUE: FIFTH PRIX DE PARIS, announcing Vogue's Fifth Career Contest for seniors . . . AS YOU SEW, Vogue Pattern Designs for collegiate seamstresses . . . FALL WOOLENS PREVIEW, Vogue's forecast of the new textures, weaves, and colours that you'll be wearing this Autumn . . . and MORE FUR FASHIONS.

MY ATLANTIC CLIPPER FLIGHT

(Continued from page 58) First, we were swept off our feet by the thoughtfulness and the geniality of the Azorians; and then, again, in Lisbon we were made to feel so at home. We were taken to a hotel, called The Avis, which used to be a private palace. After hard times arrived, the owner had the wit to transform it into the superlative hotel that it is to-day. With only two floors of rooms, the rooms have been left as I imagine they used to be. The main suites have a balcony sitting-room, bedroom, and enormous bathrooms, made of beautiful small tiles, lovely in colour and design. The tub itself is placed at the top of three steps. When at ease in it, you can contemplate life from a dais. We were speechless with the splendour of the plumbing—at least I was. Later we went to a reception-room, where we drank cocktails with the American minister, Mr. Herbert Pell, who then un-

veiled a parchment plaque commemorating this first Atlantic passenger flight.

It is so sad to leave these lovely countries with only a glimpse of them. It is a desolation to realize the possibility that one may not return and so will never know the feel and the smell of a place—two things so essential to memory. The world is so enormous, and travel, particularly by airplane, is so teasing that one can hardly ever get one's fill. I will try to go back to Portugal to stay for a bit—long enough to realize the pleasure of seeing a lovely country and knowing a gay and hospitable people.

It has been a marvellous experience. And now this is the end of our adventure. I shall not be able to write of Marseilles as this must be posted there, and we are being whisked off in an Air-France airplane in order to make Paris before dark.

TO OUR CONTRIBUTORS

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AFTER DINNER

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Handwrought loveliness

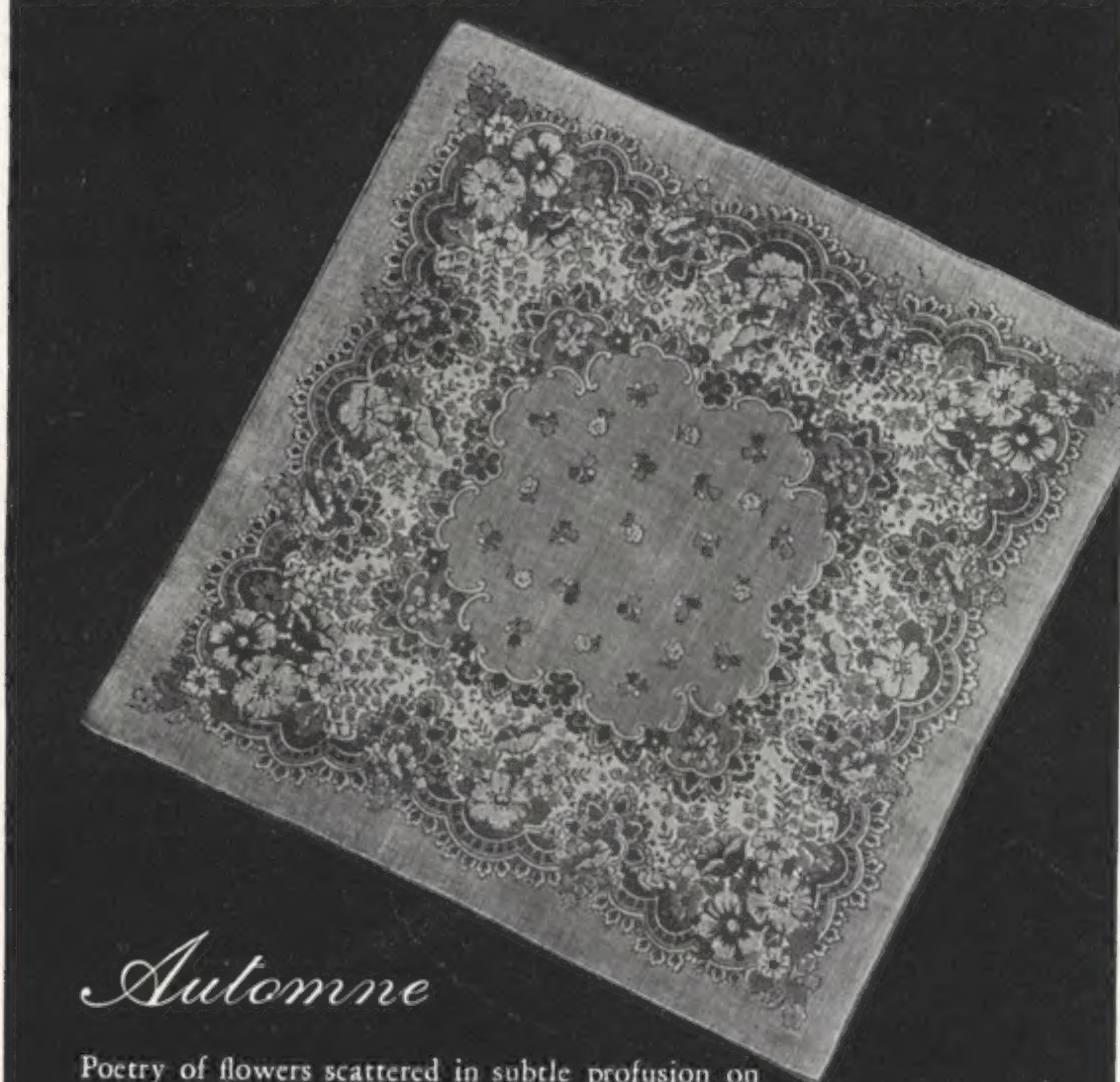
Scintillating circlets of precious metals and rare gems, fashioned by the skilled hands of master craftsmen. The Traub mark inside the band is your assurance of fine styling, quality and value.

Ask your jeweler for Genuine Orange Blossom Rings by Traub and be sure to get your copy of "Orange Blossoms," a beautiful and useful book for brides.

"Genuine Orange Blossom"

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HANDKERCHIEF OF THE MONTH*



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Poetry of flowers scattered in subtle profusion on paisley printed sheer Irish linen . . . shades prophetic of Autumn splendor. Look for the label . . . at your favorite store. 50¢

Burnel — New York —

*Reg. U. S. Pat. Off.

FURS—1939 SPECIES

(Continued from page 41)

"I WANT A FUR COAT FOR TOWN"

Maybe the object of your search is a town fur coat, something sleek and urban. Consider, then, the flat furs: the caracals, broadtails, Persian lambs, galiaks, Alaska Sealskins, Hudson seals. Sleek flat furs, by the way, are 'way up in the front ranks this year. Every manipulating trick formerly used on fabric is now being applied to these flat furs—pleats, tucks, shirring, quilting, yokes, pockets, wasp-waists. Result—a whole new youth movement.

One of the youngest coats in town is a black broadtail at Bergdorf Goodman's. It is fitted, full length, cut like a reefer, two pockets on the chest, two on the hips, and a schoolgirl collar. A débutante or her mother would love it. There's another clever one at B. Weinstein—a fitted, full-length coat of brown Persian lamb, with a wide sash whittling down your waist and six soft pleats kicking down the front of the skirt. If you like your flat fur coat flared rather than fitted, take a look at Milgrim's black Persian lamb on page 47, swinging attractively from broad shoulders, stopping a few inches above the hem of your skirt. Or look at that loose box-coat of black Alaska Seal skin on page 35. Paris is using both Alaska Seal skin and Hudson seal this year.

"I WANT A COAT FOR COLLEGE OR SPORTS"

Maybe you want a knockabout fur coat, a husky, hardy protector against cold in the country, on the campus, at stadiums, and ski jumps. Look at wolverine, a member of the weasel family. His thick yellow-and-brown coat makes for perfect weather-conditioning, and will stand up under all sorts of stress. You can capture a three-quarters-length one in the three-hundred-dollar neighbourhood. Remember guanaco, the tawny belle introduced last year? This blond, long-haired creature is as sturdy as they come, and not expensive. It's a South American quadruped related to the llama. Forget about what raccoon coats used to look like. Open your eyes to a more suave one, of Missouri coon, worked in narrow stripes like mink. The warmth is still there, but that weighted look, as though you could never arise from the bleachers, is gone. See the one at Gunther's, and you'll know what we mean. The nutrias and sheared beavers and natural lynxes are, of course, unbeatable game for sports coats, but we've sung their virtues earlier in this piece.

"I JUST WANT AN EXTRA JACKET"

Perhaps you have a fur coat. But you want a change. Perhaps a fantasy to wear now and then. Introduce yourself to the jacket of mole, dyed deep Burgundy, at Revillon. Ask to see a jacket of what is really Russian fitch, but has been dyed to look like fisher. Have a jacket of leopard and put a little drama into your outfit. Leopard is again showing its spots in both town and country. At Russeks is

a short leopard jacket, shown on page 37, that is perfect for town; and you'll find others more country-minded. Have a jacket of fox in any of its phases: red, silver, black, blue, or the species dyed Greenland blue. Consider, especially you youngsters, a smock-like short coat of squirrel, dyed a deep, deep grey. You'll find one at Gunther's. And if you freeze, even in October, add to your wardrobe a little jacket of kiola, a cousin of the kangaroo, a greyish brown fur that is warm, but as light as the proverbial thistle.

"I WANT A FUR EVENING WRAP"

If you want one of the most impressive evening coats of the year, stop at Henri Bendel's and look at the coat we show on page 46, a long floor-sweeping coat of slippery black Russian broadtail. Its bodice hugs you snugly, its skirt is shirred in back and flares out in a long, black, shining line. You'll wear it over dinner and evening clothes, you'll never know a moment's chill, and you'll count it one of your best investments. Equally dramatic is a long black caracal coat at Milgrim's, its skirt slightly fuller, its sleeves practically balloons. If you want to make the grand gesture, you can order this piece of magnificence in white ermine.

From Paris come whispers of fur capes for evening. Knee-length capes wide and circular, frequently minus collars. Here in America, you'll see a glamorous evening cape of baby fisher at Jay-Thorpe. A knee-length cape of grey fox, and a shorter cape of platinum fox at Jaekel's.

Beloved as ever are the short fur evening jackets. You might have a silver fox one mounted on black lace, as Revillon does it. You might have blue or red fox. You might have sable or kolinsky or mink. You might have white caracal or black galiak. Max, in Paris, does a short Chinese evening coat of black galiak, quilted all over. Or you might have any of the marten family, the baum or Himalayan marten.

"I DON'T WANT TO SPEND MUCH"

Even if you need fur, want fur, feel like a Mexican hairless without it in winter, you may not want to spend much for a fur coat. But you are not lost. There are several furs that will warm you, not break you, serve you well if you treat them with consideration. Button yourself in a neat coat of grey kidskin and have money left over to put in your pockets. Consider Laskin Mouton (under its French name it is lamb), which is now dyed in a fine beaver shade. It's an attractive all-around fur, agreeable in town or country—there's a chic jacket of it at Peck and Peck (page 47) combined with a two-piece tweed suit. Consider cony (rabbit or lapin to you), in either the beige or beaver shade. Keep in mind skunk or the South American breed called zorrino, the brownish-black skunk with white stripes. Skunk, as you know, lives practically forever.



Glamorous Names
IN SOCIETY—AND FURS



Painted by Edward Georgi
Hats by Lilly Daché

Miss Helen Creamer

Junior Leaguer, lunches at The Ambassador. Her wrap is Hollander Featherlite Process Persian Lamb, Miracle of fluid softness, draping almost like velvet. Gleaming blackness . . . Hollander-dyed and lastingly lovely.

Miss Helen Mitchell Stedman

debutante, wears a cape of Hollander Hudson Seal-dyed Muskrat. A fur sleek and fathomlessly black . . . beauty that lives on. Hollander-dyed, it is guaranteed color-permanent, by the world's largest dyer of furs.



RICH, DEEP COLOR; sheen; shimmering highlights. These are the things that make fur beautiful and irresistible to you. But have you ever asked yourself, when buying furs: "How permanent is that intense color, how long will the lustre remain?" There is one way you can be sure: when the name HOLLANDER is on the tag or on the back of each pelt. For Hollander's exclusive processing brings out all the full beauty of fur—and keeps it there for years to come!



HOLLANDER-dyed FURS keep their **BEAUTY** longer



Dining rooms on the sisterships, "Santa Elena", "Santa Paula", "Santa Rosa" and "Santa Lucia" have casement windows opening on promenade decks and roll back domes which open to the sky

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